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Musical World.

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Original Miscellany.

A Short Story.

Dr. John O. Quaver studied his profession under the eye of his father, and music out of his sight. From this it may be supposed, by some, that he understood the latter as well as, if not better, than the former; and this was the fact. However, at the age of twenty-three, after several years spent on rather neighborly terms with his father's ancient volumes of pharmacy, he obtained a diploma.

Dr. Peter Quaver was very proud of his son; but well knowing that a "prophet hath no honor in his own land," and shrewdly suspecting that this proverb might extend to doctors, he resolved to send him to the thriving village of Greenville, which happened at that time to be somewhat destitute of learned physicians.

In the course of time, Dr. John O. Quaver made his appearance in the aforesaid village, and wended his way to the dwelling of the handsome widow Goodson, where it had been arranged he should remain a short time, and who, it turned out, was his cousin. Soon after he established his office in the main street of the village, and announced in the columns of the Greenville *Watchman* that he was willing and able to "cure all the ills that flesh is heir to." It had often been observed that the good people of Greenville were very apt to observe the peculiarities of their neighbors. Hence it can surprise nobody that a report should fly through the town affirming that Dr. J. O. Quaver was a fine singer; but soon this report was succeeded by another—that the doctor was courting the widow Goodson—which *was* a little surprising; but far more so was that which followed,—that the doctor had proposed marriage, and that the pretty widow had accepted his proposition, but would not consent to its ratification at the altar, until success in his profession should promise him a competency. How these reports originated nobody could tell; but they were admitted by the doctor to be substantially correct, to his friend and confidant, Monsieur Grenoville. And, as if he considered the postponement of the widow until his "practice" should promise him a competency equivalent to a refusal, he at the same time expressed the greatest dissatisfaction. However, plainly seeing that he was in a predicament similar to that of Hopson's, he set himself about the sorry task of growing rich by his profession—no fool of a job for a man who loved to sing and talk about great vocalists and grand oratorios as well as did Dr. J. O. Quaver. Monsieur Grenoville, whom we have spoken above as a confidant of the doctor's, was a man of great musical talents, and he was thought by the doctor, to whom alone he had discovered his skill, to be the best performer he had ever heard. But he was as modest as he was talented, or as diffident and timid as the doctor was self-possessed and bold. The latter proposed to treat the villagers to a concert, and after much debate succeeded in persuading the former to undertake a public exhibition of his skill.

Arrangements were made, and the night arrived. The house was crowded to overflowing, and all eyes were bent upon the small gallery, into which the two performers had installed themselves. At the moment appointed, the doctor commenced the performance by singing the humorous song, "We're all cutting, cutting, cutting our way through life," and executed it with such infinite grace and effect that the house shook with applause. Then the polite but timid Monsieur stepped in sight, and was warmly greeted by the audience. This confused him much. He attempted to play; but his nerves were ungovernable, and he made a complete failure. He stood a moment in motionless dismay, and then, fairly overcome by his bashfulness, utterly abashed, he shrunk from public gaze, the cold sweat rolling down his face, pale with agony, and trembling like a leaf.

But the brave doctor came boldly to the rescue, and in the most laughable manner, sang, "O! will you come aud take tea in the arbor?" and was cheered until all rang again. He then endeavored to prevail upon his friend to make an attempt, but in vain; the violinist was a "used up man." So the doctor turned to his audience and sang song after song, and was constantly applauded. But at length he became exhausted; and being yet unable to induce his companion to play he apologized for him, and begged the audience would excuse him until another occasion, which he said it would be his greatest pleasure to afford them. The generous auditory were about to comply with the doctor's very reasonable request, when a sharp-nosed, thin-visaged, hairy-faced, miserly-looking man stood up in his seat, and in a tinkling voice said that as he had come a considerable distance—had given twenty-five cents for admittance—had spent the evening there when his business required his presence elsewhere—all for the sake of hearing the gentleman play upon his violin, and as he was not sure he could avail himself of another occasion, he did hope the gentleman would make it convenient to play at least one or two tunes. The man would certainly have been hissed down, but just at this instant Monsieur Grenoville thrust a violin and bow into the hands of the doctor, and instantly retired. The audience cheered, roared, and called on the doctor to play. This was a clincher indeed! for the doctor had scarcely played a note upon the instrument in all his life, however, carried on by an irrisistible emotion, almost wild with enthusiasm at his success in singing alone for the first time before an audience, and too vain to own his inability to perform anything less than a miracle, he adjusted the instrument, and drew across it the bow, and then commenced a vigorous sawing. Suddenly the most melodious, sweet, ond delicate music filled the house, Strain after strain fell upon the already enchanted ear; now the melody was wild and rich, now liquid and soft, and anon, lofty and grand. "The natives were astonished," the connoissieurs petrified, and the doctor astounded. If the music was a matter of astonished delight to the spectators, how his random sawings could produce it was no less so to the doctor. Still each contraction of his elbow sent a sweetly thrilling vibration to the very soul of the excitement, nor equal the applause which the doctor's performance created.

Again and again was he applauded, until from fatigue and the violent emotion which so miraculous a success could not fail to give birth to, he was ready to sink upon the floor; and it was with a faltering voice that he thanked the audience for their kind attention and dismissed them. Every soul had departed, and all was still. The doctor had sunk into a seat quite exhausted, and it was not until he felt a hand upon his shoulder that he raised his head. He looked up and saw Monsieur Grenoville. A feeling of scornful superiority crossed his mind, but a sentiment of pity for the Frenchman's extreme bashfulness and timidity quickly succeeded it. However a radiant smile of triumph shone upon his features.

"Mille marveilles!" (a thousand wonders!) exclaimed the timid violinist; "but, Monsieur, you told me that you never studied the violin; how do you account for your splendid performance?"

The doctor laughed very mysteriously, but said nothing. It was plain his doings were as much a wonder to himself as to anybody else.

"But, mon ami," continued the Frenchman, play one little air, that I may watch you." Again the doctor proudly adjusted the instrument, and drew the bow; he gave an energetic saw; but, alas! no sound was produced; not a note! Utterly perplexed the doctor increased his vigor; but all in vain, he could bring forth no sound. Suddenly the Frenchman burst into a violent fit of laughter. The doctor's glory had departed.

However, he at least had the sorry satisfaction of learning the secret of the mysterious affair. His friend, hearing the violin called for and feeling all his bashfulness rush upon him, which precluded the idea of displaying before the audience, suddenly drew the bow across a candle several times, and giving it with the violin to the doctor, had retired behind his chair, and with another instrument had filled the room with the enrapturing melody, while the doctor was sawing away with his greasy bow, wild with enthusiasm, and drunk with the

applause of a delighted public. "Well, well," said the doctor in a very perplexed manner, after a long reverie, "you have taught me an instructive lesson upon vanity. Yes, I must own that although it was about the first time I ever took a violin in hand, I believed I produced that delicious music. Vanity itself! But, my dear sir, may I depend upon your secresy in this matter?"

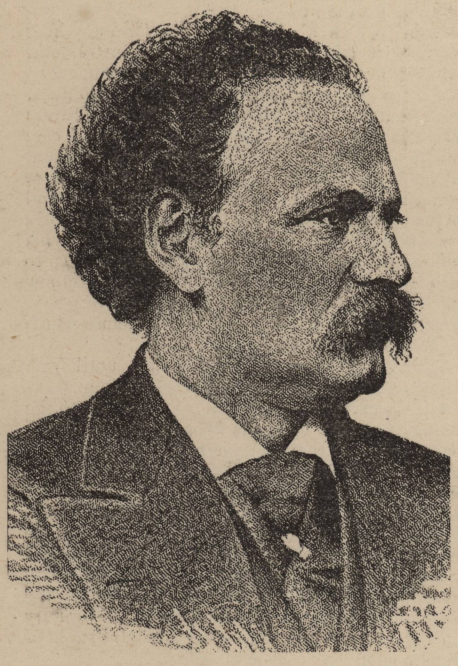
"Certainly, Monsieur, certainly, and I have only to offer my extreme bashfulness in apology for the ruse I played upon you and the audience."

The finale of this concert was as follows: The doctor immediately became the most popular man in town; and the handsome widow Goodson, getting a little jealous, and fearing procrastination, very artfully alluded to the doctor's brightened prospects, which allusion, of course, led to a happy union.

The doctor was ever the bosom friend of M. Grenoville, but he would never consent to give another concert, satisfied with the competency and the wife he had won with his greasy bow.

Biographies of American Musicians.

Number Thirty-Two.



GOTTHOLD CARLBERG.

The limited space at our command is not sufficient for a biographical sketch of a man who has had as varied an experience as Mr. Carlberg. We shall, however, give our readers the leading facts connected with his eventful career:

Mr. Carlberg was born in Berlin, on the 15th of June, 1838. His father was connected with banking business, and though he was not a musician, he was nevertheless fond of the art and enjoyed it with that keenness which characterizes those persons whose taste is beyond their knowledge. In Carlberg's parental home there lived two famous men, namely, Signor Sardoni, who was at that time the great star of the Italian Opera at Berlin, and the other Leon de St. Lubrin, a celebrated violinist and composer. The last named musician especially had a decided influence upon young Carlberg. Every Monday afternoon Leon de St. Lubrin threw open his saloons to all the celebraties of the day, Liszt, Mendelssohn, Schulhoff, Hubert, Rice and others being frequently present, taking part in the performance of chamber music. How such compositions were executed, may be imagined by the array of names just mentioned. Gotthold, hardly three years old, was admitted to these matinees, simply because he had the honor of living in the same house.

It may easily be imagined that he became used, in a certain way, to the best classical works of the great masters, notwithstanding his inability to comprehend them. At four years of age, Gotthold was sent to school, and at the same time began his first piano lessons under the able and guiding hand of the renowned organist, Thiele. The progress made by Gotthold was rapid and showed the talent which he has for the divine art. But his father, like many other fathers have done, objected to his son's devoting too much time to music for he had chosen for him beforehand another profession. But what is planned for the future is done in the dark and is often upset by even those who planned it. Thus will it be seen to have turned out in this case.

When Gotthold had reached his ninth year he exchanged the school for the college, or as it is called in Germany, Gymnasium, his father's ambition being to have his son, in later years, devote himself to the study of medicine. Nevertheless the study of music was not abandoned, and besides the piano lessons, which were after Thiele's death continued with another teacher, Professor Gruenwold was selected to give Gotthold instructions on the violin. During his stay at the Gymnasium, Gotthold studied hard and did much good work, but his natural aptitude for music overreached everything else. He began, at the age of fifteen, the study of harmony with Prof. A. B. Marks, not before he had solemnly promised not to neglect his college duties. But the passion for music grew stronger as the knowledge of it increased and his promise began to waver, which caused him to put Latin and Greek into a secondary position. When the moment came which was to decide the future career of young Gotthold, (at this time eighteen years old,) his father thoroughly aware that tyrannical force would be of no avail, and sensibly desisted from it, gave up at once his long-cherished and wished-for plans, and expressed his willingness to allow Gotthold to study music professionally and with the object of a life aim what before he had intended him to consider in the light only of an amusement. The joy of young Gotthold may be better imagined than described for his soul had now obtained what it had long dreamed of and wished for so passionately and as it had seemed at one time so hopelessly. Up to this moment his mind had been wandering about in its unsettled state, but restless and gloomy thoughts had given way to the brightest hopes and the most cheering prospects for the future. About that time he lost his father, and the terrible affliction changed his prospects for the future very considerably. This event nerved him to look out for himself, an idea which had hitherto never entered his mind.

Young Carlberg comprehended thoroughly well that a young man like himself could hardly earn anything in his native place. First, because of the place itself, and secondly, because he was utterly unknown. Therefore he decided to leave his country, went to Paris and afterwards to London with but vague ideas of what he would do when he had reached there. Eventually he came to New York in 1857, being of course, a total stranger in the metropolis. It took him some time to feel at home in the new atmosphere, especially being in the position he was. He had trouble enough but did not despair, and held himself in readiness to seize on anything that might present itself and which might turn out to his future advantage. It came in its own time. Eighteen months after he came here in October, 1858, he was appointed musical editor of the New York *Staats Zeitung*. In this position his college education was of great value to him, for his articles, although sometimes awkward, were nevertheless well written and greatly appreciated. These articles which showed the thorough musical education (in those times a very rare quality in a musical critic,) of the writer, attracted the attention of Carl Anschuetz, the celebrated musician and musical director of Italian and German operas. After a mutual introduction, and the little acquaintance that followed, Anschuetz kindly offered to finish the musical education of Carlberg, which had been so unfortunately interrupted in Berlin. To Anschuetz, Mr. Carlberg is much indebted, in this way, and often frankly declares that but for that master's kindness and generosity his theoretical knowledge would have remained in a very unsatisfactory state. Anschuetz, it may here be said, a pupil of old Fred. Schneider, was a master of counter-point, and with him Mr. Carlberg had the great opportunity of spending nearly two years. During this period, Mr. Carlberg appeared (for the first time) as conductor in a festival at Jane's Woods, a sudden sickness preventing Carl Anschuetz from fulfilling his engagement and usual avocation. His substitute acquitted himself to the satisfaction of everyone.

Being a Prussian subject, Mr. Carlberg was in 1861, compelled to return to Europe and to enter the ranks of the Prussian army as a soldier, from which he was released through sickness after a service of eight months. Meanwhile he was appointed editor of the *New Berliner Musikzeitung*, which again gave him the opportunity of exhibiting his wit and musical knowledge. Soon after he organized a choral society which scored several successes in concerts given in Berlin.

In 1863 he organized a grand orchestra under the name of "Carlbergscher Orchester-verein," an organization which gave under his direction over one hundred and fifty concerts, the programmes being strictly symphonic. The critics of Berlin, all were of musical standing, such as Gustave Engel, Wuerst, Geyer, and others, spoke of these performances in very complimentary terms, thus endorsing Mr. Carlberg's ability as a conductor.

Mr. Carlberg left Berlin in November, 1864, and went to Vienna on purpose to study the art of cultivating the voice. He followed this idea with the intention of embracing the profession of operatic conductor. In that city he studied with Luigi Salvi and H. M. Wolf, the latter gentleman being an old friend of his when tenor at the Court Theatre in Berlin. It was at this period when several gentlemen in Vienna proposed to Carlberg the organization of an orchestra for the purpose of giving classical concerts at popular prices. This scheme so worthy of the most bountiful support, unfortunately could not avoid becoming a financial disaster in proportion to its artistic success. His ambition running in this direction, no wonder that he succumbed to the temptation thus offered. The masses of the Viennese people are too gay and careless to take an interest in classical music, and on the other hand, the upper-ten-dom are too stylish too patronize anything else but high-toned musical entertainments or those that are exclusively fashionable. After this failure an offer was made to Mr. Carlberg for a season of philharmonic concerts and oratorio performances in Brunn, which he gladly accepted. However, instead of one season only, he remained nearly three years in that city, conducting all the philharmonic concerts, oratorios and symphonic concerts for the benefit of the poor. At the same time he gave singing lessons and wrote musical feuinilletans for different papers. His position in Brunn was a very pleasant and satisfactory one in some respects, but the insignificance of the place made him feel uncomfortable, and in 1869 he went back to Vienna. Here he felt at home again and regained new life and vigor, and wrote a book about the culture of the voice, "Ueber Gesangkunst und Kunstgesang." Shortly afterwards he produced another work, "Die Kunst Saenger zu Werden." Both of these books added greatly to his fame. During the grand season in Triest, (1870,) Mr. Carlberg was engaged as musical director of the Italian Opera at the Theatre Grand. After the end of this season which lasted from January 7th to April 16th, he visited the principal cities in northern Italy, and returned about the 1st of June to Vienna. Three days after his arrival there, Johann Strauss offered him a four months' engagement in Warsaw, Poland, where his brother Joseph had begun a concert season, and become so suddenly sick that he was unable to conduct the concerts. Mr. Carlberg went immediately to

Warsaw, and not only conducted the concerts during the season, but was at once offered the position of musical director of the Italian Opera at the Imperial Opera House for the ensuing winter. He also organized and conducted a grand concert, with an orchestra of one hundred musicians, on December 17th, 1870, in commemoration of the hundreth anniversary of Beethoven's birthday, for which purpose Count Berg, Viceroy of Poland, had conceded him the Imperial Theatre. The receipts of this concert, which drew a crowded house, were handed over to the society for the support of poor musicians in Poland. This concert was long remembered and spoken of by those who were present, and the young and talented conductor received a large share of the praise due him for its great artistic success.

In June, 1871, Mr. Carlberg journeyed to St. Petersburg, Russia, in which city he conducted four monster concerts, with an orchesrra of 130 musicians, picked from the different imperial orchestras. In one of these concerts he became acquainted with Prince George Galitzin, and this Princely musical amateur persuaded him to go to America where he intended to give some Russian concerts. Mr. Carlberg had no great faith in the venture of Russian concerts in America, and at first was undecided what to do. After awhile, nevertheless, he consented to accompany the Prince across the ocean. One thing which strongly actuated him to make this choice was his great desire to see once more the country wherein he had spent a few of his younger years. Upon his arrival here he soon noticed the changes that had taken place since he had left the country. As for the Russian concerts, they proved a terrible fiasco, just as Carlberg expected they would. But he was immediately offered a position by Maretzek as musical director of the Lucca opera season. He also wrote the Feuilleton for the *New York Musik Zeitung*, and taught at the same time.

After this operatic season, Mr. Carlberg conducted opera with Di Murska and Titiens, and at the same time was often at the head of concerts. During one season he tried opera under his own management, which on account of the electorial excitement and depression of business, failed. Notwithstanding this failure, the press unanimously considered his performance of Wagner's "Flying Dutchman," (the first in this country,) a work of decided merit. It was in the production of this opera that he showed his great analytical powers and proved to the public that he is one of the best musical directors in New York. In 1877 Mr. Carlberg became musical editor of the *Music Trade Review*, which paper, however, suddenly ceased to exist about the beginning of this year and consequently Mr. Carlberg's connections with the musical press ceased for the time being. During the season of 1878-1879 he gave a series of symphony concerts at Chickering Hall, New York, wielding the baton over Mr. Thomas' orchestra. That there is much work for so active and enterprising a man like Mr. Carlberg to do is easily understood. We have followed up his career to the present time and this ends our task. We predict for Mr. Carlberg a brilliant future.

Educational Hints.

USEFUL HINTS TO TEACHERS, PUPILS AND PARENTS.

318. A lesson should be more than a mere pleasant entertainment, yet like an agreeable entertainment it should be exhilerating and not exhausting.

319. Many persons play Liszt's pieces, but for that reason alone you need not say that they play like Liszt. Many a copy has been made of the Madonnas, yet scarcely one was equal to the original.

320. The best way to win a good reputation as a teacher is to be faithful and to do good work. No other way will succeed in the end. There is no sure way of being well thought of except by doing well.

321. Vanity and conceit in a mild form are pardonable sins in a distinguished musician, but when vanity and conceit are framed in ignorance, they become the likeness of a good many musicians that are not distinguished.

322. Be just as a teacher, and be just as a pupil. Be just to yourselves and be just to one another. A thousand to your right are flatterers, and a thousand to your left are grumblers, while but few are just in their dealings and criticisms.

323. There is no nobler work man can engage in than that of instructing and cultivating the mind of man—no matter in what direction that may be done. He who instructs always more or less elevates and brings men nearer to his Maker. This is the only correct view to take of the work of education.

324. It is one thing to have a class to teach, and it is quite another to know how to teach it. Many a person has a large class, but that does not prove him to be a good teacher. Not by any means, judge the teacher by the fruit of his labor and not by the number of his pupils, the prices he charges, the society he moves in, etc., for only what he gives to his pupils is the genuine test of his worth, not what he gets out of his profession.

325. Some pupils are forever dissatisfied. Once the piece has too many runs, next time it has too many chords. A third time the bass is too hard, while a fourth time there are too many sharps or flats and so forth. Of such it is true what Figaro said of the French. Said he, "They never know what they want and they will never be satisfied until they get it." Pity the teachers who has to deal with such pupils. Yet there are such everywhere to be found.

326. Some persons are so thoroughly educated that nothing natural is left. To bring about such a result is the aim of some so-called educators. Just so, gardeners change the shape of trees, and trim them to such an extent that they have all manner of fantastic shapes. The wise gardener removes every obstacle that may hinder the healthy and hearty growth of a tree he trims, it is true, but he gives it also a chance to develop its own natural shape and form. So the teacher assists and directs the mind in its development into beautiful natural proportions. Be natural in all things, even in the work of education.

Musical Gossip.

OLE BULL and family will pass the summer in Norway, as usual.

GILMORE has gone to Europe, and we are without a national hymn.

MR. MYRON W. WHITNEY has built a summer residence at Plymouth, Mass.

MR. GUSTAVUS HALL, of the Oates Opera Company, has married Miss Lillie Feehan.

RUBINSTEIN has presented five hundred marks to the musical conservatory of Cologne.

ANNIE LOUISE CARY sails for England May 29th, under a contract with Col. Mapleson.

WALDEMAR BARGIEL will produce some of his new compositions in Vienna next season.

BONAWITZ, the pianist, has settled in London, where he proposes to found a conservatory,

MRS. ALICE OATES has brought out "Der Seekadet," under the name of "Fanchette, the Gipsy."

FRAU WILT has given 10,000 florins to an institution for the support of indigent musicians in Vienna.

XAVER SCHARWENKA is announced to play in concerts in London from the 19th instant until the 6th of June.

MR. "DAVE" WAMBOLD, the well-known minstrel tenor, has returned from Florida. He will summer in Europe.

THE non-appearance of Joseffy at the recent Music Hall concert in Boston caused a peck of trouble and a troubled Peck.

THOMAS has been in Boston. His language about the $1.000 prize, and other Western squabbles, was terse—and curse.

DR. JOHN P. ORDWAY, the well-known composer, and formerly manager of Ordway's Æolians, died in Boston recently.

MAX MARETZEK is reported to be writing the music of a burlesque on "Enoch Arden," which will be brought out before long.

MAURICE DENGREMONT, the young violinist, played his first composition, entitled "Ma Premiere Pensee," at a recent concert in Hamburg. It was encored.

COL. MAPLESON says he is sure of having Gerster and Nilsson next season. He makes this promise the basis of new demands on the Academy stockholders.

MR. CARL ROSA will take a six weeks' vacation in Spain, before beginning his arrangements for next season. There is no probability whatever that he will visit America.

MRS. JENNIE VAN ZANDT has obtained a divorce from her husband, and is to have the custody of Miss Marie Van Zandt, her daughter, who is now making such a success in Paris.

W. T. CARLETON and W. Conly are engaged for the Strakosch and Hess English Opera Troupe; Hauk, Kellogg and Marie Roze are talked of as prima donna to be chosen from.

AT A recent recital, in Detroit, Mr. W. H. Sherwood played, for professional musicians and their advanced pupils, selections from Bach, Beethoven, Chopin, Schumann, Liszt and Moszkowski.

MISS NEILSON'S profits for this season are set down at $60,000. Strakosch has made $12,000, and Schat $8,000, out of her engagements. How much the theaters have made, we don't know.

OLE BULL has given $2,000 towards a statue of Leif, the Norseman, son of Eric, one of the discoverers of this continent in the year 1000, which is to be erected in Post Office Square, Boston.

PAULINE LUCCA has been playing in Berlin. Her principal roles were in *Carmen* and *L'Africaine;* and she had proved to be as extraordinarily popular as before her ignominious escape to America.

THE Triennial Festival of Knights Templar will be held in Chicago in August. The music will be under the direction of Mr. Hans Balatka, who will have one hundred and fifty picked musicians under his baton.

HERMANN GOETZ'S opera, "The Taming of the Shrew," has met with great success in Paris. Miss Minnie Hauk is credited with having added new laurels to her name, and has won the most flattering encomiums from Parisian critics.

MR. MERZ' new operetta, "Katie Dean" is meeting with good success, and has already been given by some of our best American talent in several large western cities. It abounds in sparkling choruses and pleasing duets and solos and is in every way taking.

CHOPIN'S heart has been entombed at Warsaw under the statue erected in his honor last February. The heart is in a glass of cubic shape. It was placed in an oaken case which was then walled in. On top was placed a marble tablet with the words: "Here lies the heart of Frederic Chopin."

THE Marquis of Lorne has written a Canadian national hymn, the music to which has been put by Dr. Arthur Sullivan. This national hymn was executed for the first time at a concert recently given by the Mendelssohn Chorus in Montreal. It is said to contain all the elements of popularity.

THE Abbe' Liszt has been appointed a canon of the Cathedral of Albans. The ceremony of *investitura* was carried out with great pomp, Cardinal Hohenlohe officiating. A banquet followed, after which the abbe played on the organ and the piano several remarkable new pieces of his own composition.

MRS. JOHN P. MORGAN, directress of the Morgan Conservatory, Oakland, Cal., has written a contralto song for Miss Annie Louise Cary, with violin and 'cello obligato. Mrs. Morgan has conducted the Conservatory since the death of her husband, formerly organist of Old Trinity, with marked success.

VERDI appears to have some thoroughly sensible ideas in regard to opera companies. He is quoted as saying that to have a troupe of vocalists well drilled all round, should be the principal aim of the operatic manager, and that, when he attains this object, he may be sure the public will be satisfied, though stage accessories are cheaply got up.

SIR JULIUS BENEDICT, in taking his farewell of active duties as a musical conductor, was tendered a complimentary concert in London and another in Liverpool. For thirteen years he has conducted the Philharmonic Society of the latter city. Among the artists who sang in Liverpool were Madame Albani, Madame Trebelli, and Miss Lillian Bailey, of Boston.

DR. PAUL MENDELSSOHN-BARTHOLDY, second son of the composer, has recently died in Berlin, Prussia. As soon as he completed his studies, he devoted himself to practical chemistry, and for a number of years immediately preceding his death he was a leading member of a Berlin firm that carried on an extensive trade with China and Japan, dealing especially in coloring stuffs. He was born in Leipsic in January, 1811.

KARL MERZ, - - Editor.

JUNE, 1880.

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S. BRAINARD'S SONS,
CLEVELAND AND CHICAGO.

OUR LETTER BOX.

DR. T.—Handel lies buried in Westminster Abbey.

L. L.—Maggie Mitchell's real name is Mrs. Paddock.

TEACHER.—We'll answer you some other time—have no space now.

BOOKWORM.—Musical libraries are very scarce in this country.

S.—For a scientific explanation of your question read Tindal's work on sound.

CONVENTION.—We are *not* in favor of the introduction of the Tonic Sol Fa system.

CLEVELAND.—The biography you desire to read will not appear for some time to come.

O. R.—Raff lives now in Frankfort-on-the-Main, Germany. Is he a relation of yours?

ROSAMOND.—There is no other paper with the name of MUSICAL WORLD published in this country.

READER.—Did you read the Hints? If not do so and you will find a full answer to your question.

DAVIDSON.—There are any number of collections of Scotch and Irish airs. Send to our publishers.

PIANIST.—"Somebody's Coming when the Dew-drops Fall" is a very popular song and sells very rapidly.

HARRISBURG, PA.—Bulow is a nobleman, but whether he is a noble man we can not tell for we do not know the man.

TUTTI.—A sermon at the May Festival or any religious exercises in connection with it would have been out of place.

N. P.—The stage preparations for the operetta, "Katie Dean," are very simple. It can be given anywhere, and is not beyond the ability of any amateur.

TO OUR READERS.—We will be glad to receive marked copies of papers furnishing musical news, also copies of commencement and concert programmes.

I. S.—As a rule the crescendo should thus be employed. There may, however, be exceptions. Keep your hands still, do not move them in the manner you mention.

PHILA.—There was an Italian singing teacher with the name of Petrelli in Philadelphia during the years you mention, but whether he is the same man we do not know.

VIOLINIST.—Miska Hauser is an excellent violinist. He is perhaps the greatest rover of all the concert-giving fraternity. His two volumes of letters describe his travels. They are no doubt the books you saw.

RUDOLPH.—We repeat the rule for the tenth time, that unless a correspondent gives his own name and residence, not for publication, but as a guarantee of good faith, we cannot take notice of letters of inquiry.

JESSAMINE.—Whenever you ask another question sign your name. We recommend you a little book called "The Art of Fingering," by Bidez. Our publishers can get it for you. We charge nothing for any labor we perform in the way of answering questions. Do not know of any such school. May be the President of our school would make a deduction for you.

E. B. H.—We would give pieces to young pupils who are studying in the instruction book, for only two reasons. 1. In order to encourage them for the immensity of the instruction book frightens some. 2. When the book does not contain the exercise needed. No teacher ought to use "a monotonous" instruction book. If your paper had been a wee bit smaller you could not have written your entire question upon it.

WE HAD very little spring poetry sent us this year.

Now that Cincinnati has settled up with Thomas and he has departed, we hope she will settle down.

WE PRINT 15,000 extra copies of this "May Festival" number of the WORLD, and hope to be able to supply the demand.

IF YOU cannot afford to subscribe to the MUSICAL WORLD, raise three names and we will send you the paper for a year free of charge.

CINCINNATI has lately used up a great deal of Nichol(s), still there is a good vein of it left, and the mine is not exhausted by any means.

OWING to the entire destruction by fire of the lithographic establishment of W. J. Morgan & Co., we are obliged to omit our usual portrait this month.

CHICAGO for once is behind hand in musical matters. While Boston, Cincinnati and Cleveland have had successful May Musical Festivals, Chicago has had nothing of importance in the musical line.

THE first number of a new paper, *The Musical People*, (Cincinnati, Ohio), has reached us. The paper makes a good appearance, and we welcome it the family of musical journals.

THIS is as good a time as any to raise clubs for the MUSICAL WORLD. Both pupils and teachers have some leisure time now, which they might profitably employ by acting as agents for the MUSICAL WORLD.

THE *American Art Journal*, New York, celebrated its eighteenth birthday on the first day of May. The paper is ably managed by Mr. Thoms. His trade notes especially attract a good deal of attention, and are regarded very reliable. Success to you!

THE dissolution of the English Parliament was a God-send to the English musical profession, who trembled at the thought that the Teacher's Registration act might become a law. It is to be hoped that they will improve the season of grace granted them and work against the act.

COLOGNE, the city so famous for its perfumed waters, its cathedral, and its singing societies has made arrangements for an international singing match to come off in August. Medals, objects of art, and considerable sums of money are offered as prizes. The singing is confined to male singing societies.

TWO years ago Cincinnati musicians could scarcely find terms severe enough to condemn Thomas and the Festival Board for ignoring them in such a summary manner. This year they deemed it to be their duty to defend Mr. Thomas in the public papers. Now that they are down on Mr. Jacobsohn, the question is a proper one to ask, how will they feel two years hence? Is this a proof of the correctness of the old saying, "Dass die Kunst nach Brod geht?"

THE time is at hand when the Normals will break out all over the couutry. We advise those of our readers who may wish to attend such schools, to look into our advertising columns, where they will find the names of the very best that are to be held. We are always in favor of such schools if only as a mere stimulus for further study. Doubtless teachers who attend them, will pick up many new ideas out of which a great deal of good may grow. On the other hand, those who hold Normals must not claim too much for them, for in the short space of time, from four to six weeks, but a very small part of a musical education can be obtained.

THE passion play of the Ammergau, Germany, which is being performed every ten years, will no doubt this year attract a still larger attendance than formerly. Not only have unusual preparations been made, but there is no telling when the Government may say "Stop," for the present King is no special admirer of such religious spectacular performances. Doubtless the good people of Ammergau are most serious when they enact our Savior's sufferings on the stage, for all it may be accepted as a rule, that with sacred things men should not play, for there is but a step between the sublime and ridiculous, and that which is holy when read in the Bible, may become laughable on the stage.

THE fifty-seventh Musical Festival of the Lower Rhine, Germany, took place on Witsunday, Ferdinand Hiller directing. The following was the programme: Overture Zur Wrihe des Hanses, Beethoven; Israel in Egypt, Handel- Second Day—Symphony No. 8, Beethoven; Andante for String Band, Haydn; Die Nacht, for solo, chorus and orchestra, by Hiller; Piano Concerto by Schumann, performed by Mad. Clara Schumann, and Witsunday Cantata, by Bach. Third Day—Overture Genoveva, Schuman; Symphony. A minor, Mendelssohn; Violin Concerto, Beethoven, played by Joachim; Overture, Der Freischutz, and sundry solos. May the Cincinnati May Festivals continue as long and as successfully as the Festivals of the Lower Rhine, and may they become as famous.

THE pleasant summer days have come, when men flee from the heated walls of cities, seeking shelter under trees and amusing themselves with holding rods and lines into water. This being the fashion of the season, we, as Editor, feel in duty bound to address the profession on the subject of fishing, and for their special benefit we would here

give a few statistics compiled by a regular sportsman who knows all about it. He says that physicians catch 7 fish in 50, lawyers 3, editors 10, architects 12, bookkeepers 8, merchants 13, artists 2, professors, musical and otherwise, 1, and the unknown small boy, with patched pants, old straw hat and broken suspender, 49. Behold how slim your chances are, oh, ye artists and professors! Do not, therefore, waste your precious time, for among all the rediculous things a man is capable of doing, this holding of a baited hook into a stream with the probability of there not being a fish within a mile of him, seems to us the most sublimely ridiculous. But then, if any of our readers wish to know positively whether they be artists and professors or not, let them take their fishing tackle and see how many fish they can catch. That will settle the question quickly and effectually.

DR. HULLAH, the famous English musician, has been visiting the Continent in order to examine the several methods of teaching music in public schools. The gentleman gives it as a part of his conclusions that the style of teaching music in Germany Austria and Bohemia is the poorest conceivable. For all the people of those countries are more musical, than the English ever will be. But how is it about the musical instruction in the so-called English middle classes? There music is almost altogether ignored, or if it is taught at all, the instruction is given in such an indifferent manner that a distaste rather than a love for music is engendered. The musical instruction of Germany, Austria and Bohemia never produces such effects, poor though it be, as seen through Dr. Hullah's glasses. How we would like to have the Doctor visit our country! Instead of going eastward the musical traveler ought to have turned westward, for in America children read music as readily as letters.

DR. DELAUNAY read an essay before the French Academy of Science in which he says that the greater the intelligence of a person, the more the mind is engaged in brain work, the less disposition there is to indulge in the pleasures of the table. We believe that in the same proportion as the spirit gains the ascendency, the passions and appetites will be subdued. But we doubt whether mere intelligence and mental activity will have this result. We will only mention Johnson, who was a great writer, and also a great eater. Other instances might be given but this is sufficient. But then the Doctor does not content himself with general statements, nay he pays his respects to musicians and styles them the least intelligent among professional men, while tenors are said to be the greatest gourmands. Rather severe —rather severe this bit of French criticism. The writer, however, goes further in his criticisms and aceords the palm of being the biggest eaters to the prelates of the church. Now if the writer's premises be correct, if it is true that the more the mind is engaged in brain work, the less disposition there is to indulge in eating, then it follows that the servants of the church cannot do much brainwork or be very intelligent. We know this is a rash saying, for all it is a logical conclusion from the foregoing, and here we can afford to drop our French author and his argument. Without wishing to say that we believe the clergy, as a rule, to be the biggest eaters, we will add that we have known ministers who fervently prayed and loudly preached against intemperance, yet when the opportunity was ofered they filled their clerical stomachs to such an extent that, had food been intoxicating as liquor is, they would probably have lain by the side of the poor drunkard that rolled in the gutter. In the eyes of the world the one is a temperance man, the other is not. How is it in the sight of God?

THE Music Teachers' Association of the United States will meet at Buffalo early in the coming month. Having received no circulars we are unable to give the exact dates. There will be read but four essays or perhaps lectures as they will turn out to be, while all speeches in debate will have to be kept within ten or fifteen minutes. This insures variety, and gives every one who wishes to be heard an opportunity to speak. The members will be treated to a reception concert, given by the singing societies of Buffalo. In behalf of the Association we invite all teachers who can make it convenient to be present at the next meeting. Great efforts have been put forth to make the meeting profitable. That co-operation among music teachers is needed, that social and intellectual intercourse among them will be beneficial no one will deny. Teachers have now the opportunity for all these advantages. They are invited to meet at Buffalo and to aid the work. This Association is in the safe keeping of teachers. They can keep it alive or let it die, just as they have a mind to. What will you, fellow-teacher, do? The organization of a United States Music Teachers' Association seems to us a premature movement, and this we have repeatedly stated, but as the gentlemen who first met to organize it gave it this name and character, we would not on that account lay anything in the way of its prosperity. It is our opinion that the usefulness of the Association is greatly impaired by its meeting yearly at another place, but it is for this reason all the better qualified to do that work which has been neglected from the start of the movement, namely, the organization of State Teachers' Associations. If the United States Association will plant living State Associations we will acknowledge that it has done a noble work.

The Melodrama.

A composition has lately been published, which is, as far as we know, the first of its kind that ever appeared in print in this country. We refer to the "Dirge for two veterans," poem by Walt Whitman, with melodramatic music composed by Dr. Frederic Louis Ritter. This new production revives an old form of musical composition that seemed almost totally discarded. In a melodrama the poem is recited, while the instrument or orchestra performs music especially adapted to the spirit of the verses. This form of composition originated with I. I. Rosseau, who first introduced it in his Pygmalion. It was afterwards extensively cultivated by the actor, Brand, and others. Soon whole scenes were introduced into operas, as for instance in the Freischutz and Precioso. For the last fifty years the melodrama was but very little cultivated or used, except in operas here and there.

It is the object of the music to heighten the effect of the poem, and when viewed from an artistic standpoint much may be said against the melodrama. The effect, however, is novel. We do not here propose to enter into a discussion of the question, whether the word is really aided by music of this sort, nor are we prepared to ask and to answer the question why the composer did not at once set the poem to music and cause it to be sung. We merely refer here to this special composition and take pleasure in saying that the music is appropriate and beautiful, and will not fail to please and to impress.

Correction.

It is due Mr. Sherwood as well as ourselves that we notice the following omission of two little words in the biographical sketch which appeared in the May number. The first sentence should read, "Though young in years, Mr. Sherwood is by all critics acknowledged and received as *one of* the most impressive and original pianists ever heard in this country." The words *one of* were somehow omitted whether by us or by the printer we cannot tell, and as we never see the proofs of these sketches the error of course was permitted to go into the paper.

Behind the Times.

Mr. H. F. Chorley's lectures on the "National Music of the World," which he read before the Royal Institution of London in 1862, and subsequently at Manchester and Birmingham, England, have recently been edited and published in book form by Henry G. Hewitt.

At a future time we shall review the whole book, for the present we will confine ourselves to mentioning the fact that the author felt called upon to devote a portion of his space and learning to our music. Before our readers shall, however, have time to be proud of the fact, we will state that in a book of 225 pages our musical existence is dished up in exactly two pages. Since the year when these lectures were written America has made great strides in musical art as well as in the art of painting. While we acknowledge the fact that in the year 1862 our music had no Nathaniel Hawthorne, it must be said that the author was incorrect when he said that our painting had no Washington Irving.

The author showed from the statements made on those two pages that he was bewildered at the "*heap of disconnected elements*" which presented themselves, and he indulges in criticism which, no matter how correct it may have been in 1862, is not correct now. We, therefore, simply ask is it right to publish lectures eighteen years after they have been delivered, and leave unchanged such criticisms? Since the war the slave songs have become known, and even if they do not deserve a place under the head of art, they surely deserve a place under the head of *National Music*. Aside from that we may now point to a Paine, a Dudley Buck, and others who *have* produced some art works. Perhaps Mr. Hewitt did not feel free to change anything in the lectures, perhaps there was

no disposition to change, for all every student of history and national growth ought to know that eighteen or twenty years in America are equal to fifty in England or the balance of Europe. That the author was not prompted by an evil disposition will be plain from the following lines: "The Americans have shown a marvellous proclivity in instrumental music, towards that which is occult and incomprehensible, and to judge from what reaches the old country in the shape of printed opinion, are already far in advance of us in comprehending that which seems full of darkness and doubt to our eyes. Whether in this they are not beginning at the end of music may be reserved for others to decide."

In what the author says about us beginning at the end of music he is right in a certain sense. This statement we made repeatedly, when speaking of Thomas' concerts, who uses much of Wagner's, Liszt's and Berlioz' music. In the common course of musical instruction pupils begin with Haydn, advance to Mozart, Beethoven, etc., but the masses, who do not enjoy the benefit of musical instruction are expected to begin with the extreme end of music.

About Organs.

An English journal states that the organ built by Messrs. Roosevelt & Co., of New York, for the Cathedral of Incarnation, at Garden City, Long Island, is the largest in the world. This statement is not fully correct as will be seen from the following statistics: Albert Hall, London, has 111 stops, with 7879 pipes; Garden City, 115 stops, with 7031 pipes; St. Sulspice, Paris, 100 stops, with 6706 pipes; Ulm Organ Germany, 100 stops, with 6564 pipes; Cincinnati Organ, 94 stops, with 6287 pipes; Boston Organ 89 stops with 5474 pipes. It will be observed that while the Garden City organ has four stops more than the Albert Hall organ, the latter has 843 more pipes, which fact alone ought to decide which of the two is really the largest instrument. The Cincinnati organ has hitherto been the largest in this country, but the Garden City organ surpasses it by 21 stops and 744 pipes. While we are writing about large organs, we will mention the names of some of the largest American organs. There is an excellent instrument in Mechanics' Hall, Worcester, Mass., which has 73 stops and 3500 pipes. Plymouth Church, Brooklyn, has an organ with 65 stops and 3402 pipes. The organ in the Boston Cathedral has 83 stops and 5296 pipes. This is the largest church organ in this country, and may well be classed among the best organs of the world. The organ in Grace Church, Brooklyn, has 45 stops and 4,000 pipes. We are glad to see pipe organs increase in number, and it is to be hoped that as new church edifices are being erected, congregations will provide suitable places for pipe organs, whether they are ready to purchase at once or not.

Preludium and Postludium.

Having been requested by a number of ministers to write an editorial about "the use of the organ before and after the services," we do hereby respond to this request. We are glad to learn that ministers are taking an interest in this subject, for not until the church fully comprehends and recognizes the power of music within the sanctuary, and not until she learns both to develop and to restrict this power as the case may require, will the church reap all those benefits from the use of the divine art, which it is designed to produce.

A year or so ago we wrote fully about organs and organists in general. The reverend gentlemen who have addressed us, will not deem it vanity in us, when we recommend them a perusal of these articles. While we then viewed the functions of the organist from a general standpoint, we will now confine ourselves to the special subject proposed.

In the very outset of our remarks we must say, that everything depends upon the spirituality as well as the musical skill of the organist. If he is a man who appreciates the significance of divine worship, and, if he is at the same time a skillful player, we can see no objection why the organist should not play before and after services. In both cases the organist may do much good, and just so if he be the improper person, he may do much harm. Music is a language which, if it is not understood by all, is at least felt by all. Let us bear in mind the fact, that we are much quicker and much more effectually impressed through the channels of emotions than through those of thoughts. The proper prelude cannot detract from the regular services. By the judicious use of music, the hearts of men, so to speak, are tuned for the spirituality of the act in which they are to engage. Gentle and dignified music calms the mind, draws it away from the world, leads to the awakening of sentiment and also to reflection and prepares both heart and head for the reception of something noble and high. The so-called voluntary is the first impression made upon the congregation on Sunday morning, hence it is also apt to be the most lasting. Our ministerial readers will, therefore, at a glance see the great importance of our first remark, namely, that everything depended upon the organist. Men may be lifted up on the wings of song and instrumental music into the very presence of the Creator, and music may just as readily lead them towards the world and its pleasures. If prayer is the "Soul's sincere desire unuttered or expressed, the motion of a hidden fire, that trembles in the breast," then we can commune with God through the medium of music, as well as through the word. A proper prelude may and is almost sure to prepare the mind for the reception of the Word, while an undignified aud worldly performance distracts and disqualifies the mind to listen with the proper spirit. Every minister knows from experience how important it is that he should have a proper introduction to his sermon. The musical composer always strives to connect closely the introduction with his symphony, and so the organist should connect his playing with the spirit of the services. His playing is but an introduction to the regular service. It will not do to write a trivial or half comic introduction to a serious lecture, or *vice versa*, yet organists are often guilty of such inconsistencies. There should, therefore, be sympathy and co-operation between the minister and organist, and the latter should model his introduction after the spirit of the services. Many musicians imagine that musical skill *alone* is required in order to make a good organist. This is a mistaken idea which ministers also but too often entertain. Musicians may be able to handle an organ in a concert room, but whether they are qualified to do so in a sanctuary is quite another question. He who lacks the spirit of worship, cannot awaken it in others. How can the organist tune the hearts of the congregation to holier things, when his own heart is not in sympathy with the act of worship, when his mind is full of worldly vanity? All playing then is but a hollow pretense, and is just as much to be denounced as hypocrisy, as if the organist were to lead in prayer or to preach without believing a word of what he says.

The prelude should always be dignified, generally gentle, and soothing; yet on festive occasions it may also be grand and inspiring. It should always breath the spirit of reliance and faith, and should never degenerate into bravoura playing or in pompous self-sufficiency. Moreover the prelude should be brief, never delaying the ceremonies or services, thereby producing a wearying effect.

If organists would use good music and play it well, it would be far better than that musical twaddle, which is passed off as "improvisation." Why should a congregation be subjected to such indignities? We say it would be better to dispense with the organ altogether than to tolerate such musical nonsense. Alas, but few ministers know anything about music, while still fewer have sufficient control over the organist or the choir to stop such performnaces. The minister should insist upon it that there should be perfect harmony between him and the organist.

Having said this much about voluntaries we need but briefly allude to the Postludium, for what has been said about the first also applies to the second, with this difference, that the organist has a little more freedom at the close of the services than he had at the beginning. It is proper for the organist to play a good piece of music while the congregation withdraws from the church, but while doing this, the organist should not attempt to "march" them out, or as has been done, so to speak, to "dance" them out. The final organ piece should not be a bravoura performance, for the organist may very easily weaken or even destroy the influences of the services. Let organists bear in mind the fact, that the Postludium or closing piece is just as much a part of divine service as the voluntary.

Under the disguise of the name of Postludium all manner of musical pranks are indulged in. Melodies that have no right to be heard in the church are skillfully interwoven by those who can do so, while others who cannot do that much, indulge in a heap of small talk, which, if it could be understood as words are understood, would bring upon them the ridicule of the whole congregation. There are many persons who play the organ on Sunday, but how many of them deserve to be called *Organist?* What good old Mr. Thibaut said about many European organists applies also to us. In his opinion the healthy condition of churchmusic is hopeless, unless the organist is under control. Well may he ask: What have our organists brought us to? If Thibaut speaks thus of European organists what must be said of the young girls and boys, the inexperienced young

men and women who preside at our organs on a Sunday? And when we turn our attention to many musicians of skill who act as organists in city churches, one may well say with our author, "We want none of your pretended originality, all we ask of you is not to disturb our devotions and not to scandalize us by making free with the church using it for a place for playing pranks." It is a matter of surprise to us how long ministers have endured the misdemeanors and deficiencies of organists. Would that they and all church authorities could be made to see this as it ought to be seen, we are sure the church would speedily free herself of the many musical abuses that are now so prevalent. In our opinion it is much better to do without the organ, or to use it merely as an instument wherewith to lead the singing, than to turn the house of God into a concert hall.

We are very glad that some ministers take sufficient interest in the musical part of divine worship to induce them to ask for information through a musical journal; and we hope that not only those ministers who have addressed us will read this article, but that our readers will draw the attention of clergymen to it, and request them to read and to inwardly digest it. This we say with a pure desire for the good of the cause and not from a sense of vanity.

The Hotel Parlor Piano.

As some children are born to live in luxury, to be tenderly cared for, while others are obliged to shift for themselves the best they can, meeting with abuse on every hand, so there is a difference in the destinies of pianos. Some are gently handled, carefully kept, while others are exposed to all manner of indignities. One of these unfortunates is the "Hotel parlor piano." There are others that suffer in a like manner, as for instance, the boarding school piano, the piano on board of a vessel, etc., but we cannot now speak of all the sufferers of the piano family, we shall, therefore, confine ourselves to the hotel parlor piano.

This instrument fares by far worse than does the regularly rented piano, which for a time at least becomes a part and parcel of a civilized home. The hotel parlor piano fares no better than does the livery stable horse. Any one who pays for it may use it, and both are used unmercifully. There are people who do not think they get the value of their money out of a livery horse unless they use the whip and make the animal run at an outrageous speed. So there are people who do not feel contented unless they make use of all the privileges of a hotel, whether they are benefitted thereby or not. Because you pay for the hire of a horse you are not at liberty to treat the animal cruelly, and because you pay your daily board at a hotel, you need not gorge yourself by tasting every thing that is mentioned on the bill of fare. Because you pay your board you need not be uncivil to waiters, nor is it absolutely necessary that you or your children should play an hour or so each day on the hotel parlor piano.

The hotel parlor is a curious place. It is a sort of a social skirmish ground, where guests meet for the purpose of exhibiting their own and inspecting other people's fineries and manners. It is here that one sees humanity in all its frailties, deceitfulness and shallowness. What the street car is for the general public, the parlor is for the hotel guests. They all pay for their seats and more than one seat no one can take. Here they meet for the avowed purpose of passing away an hour, while in reality they come to see others and to show themselves off. What an amount of staring is indulged in, and how everything, even the motion of the fan and the toss of the head is made to speak. It is a strange place, this resort called a hotel parlor, but still stranger are the people that assemble therein.

But then we started out with the intention of saying something about the hotel parlor piano. All manner of people use it, and during a summer evening it is generally kept going incessantly. While there are some who are so timid that they would not dare to draw voluntarily near to it, for fear that somebody might whisper into their ears, "Give us a tune," others are bold, and march up to the piano as unconcerned as they would go to eat a plate of ice cream. See the lady who just stepped up! She marched as defiantly as if she cared not for the whole of Christendom. Her home paper has instilled into her mind the idea that she is a sort of a Lind or a Nilsson. She is not afraid of anybody's criticism. She has been impatiently waiting for the opportunity of showing off her voice in the hotel parlor. Her appearance at the piano attracts not a little attention, but when she opens her mouth there is heard a voice that beggars description—it is more like the voice of a lost Indian squaw than that of a singer. There is a general titter, the fair faces of the audience are hid behind fans, there is a general inquiry after the "name and home" of the fair singer. She is analyzed and criticised, and her fame is nearly pulverized. They watch her room number and straightway they rush for the hotel register to find who the unfortunate singer is. Unhappy woman! Why did she not stay away from the piano? The innocent instrument utterly ruined her chances, for her unhappy screech will not be forgotten as long as she remains. But then listen to the next singer! She shows culture, and possesses a right decent voice. She is at enmity with the press and the whole musical fraternity. She is soured and disappointed for her proper place is in Boston and Cincinnati music halls, so she thinks, yet no one invites her there. She is making friends in every corner of the hall, but loses them just as quickly by her undisguised exhibition of conceit. Scarcely has she left the piano, when up walks a little Miss of twelve or fourteen years. She is timid, and evidently prefers not to sacrifice herself on that musical altar, the hotel parlor piano. Her Pa and Ma are with her, and they have been overheard as they urged the child to display her power of "fingering." She begged to be excused, but her Pa gruffly said that there was no use in her taking music lessons unless she could show off in the hotel parlor. Ma, however, poured oil on the troubled water by telling Julia that nobody understands anything about piano playing here, and that she should boldly play the "Home, Sweet Home," by Slack. Poor Julia blushes and almost sheds a tear, for she knows she did not take lessons for the purpose of playing in a hotel parlor, moreover she knows that there are people who play and sing far better than she does, but in order to please her vain Pa and Ma she now approaches the musical guillotine, the hotel parlor piano, she stumbles and almost breaks down. With tears in her eyes she returns to the furtherest corner of the parlor, while the father mumbles something about discharging that professor as soon as he gets home. Near the piano sits a lank, lean, gawky country fellow. By the side of him reclines a good sized lady, either his "gal" or his "cousin." He has been urging Sallie to approach the *pianer* and to give a tune or two, but Sallie declined stoutly. He is overheard saying that he is as good as any of *them* city folks, and that his two farms bring him as any of them live on. Again he urges that she pays for her privileges, which include a thump on that piano. The poor girl begs off, but John, the ignorant and proud, trots out his Sallie in spite of herself. The general conversation now ceases, for all eyes are turned towards the new player. The poor girl is considerably fluttered. It takes her a long time to adjust her dress, the stool does not seem to suit her, and she seems to realize her perilous condition. John urges her on, and presently there is heard a sound as penetrating as a strong odor. It is not only heard in the parlor but over the whole floor. The guests on the portico as well as those walking in the hall stop at the door and peep in while Sallie sings "Sweet Bym and By." The girl at last retires from the piano, and John fans her industriously. He is proud as a king, for all the poor young people are the laughing stock of the entire company. What a blessing they knew nothing about it! The poor country girl has scarcely subsided when the *belle* of the evening, seizing upon the opportunity which offered itself, namely, to show off to advantage after such an exhibition, steps to the piano with all the grace imaginable. No sooner does she advance, when a host of young men rush up just as flies surround a candle on a summer evening. Generally, however, there is one fellow who fans the flirt, who holds the book, turns the leaves and says the sweet things by way of comment. Lucky this is for the others, for the wings of their dignity and imagination would surely have been singed had they not been forced to retire. What a dignified position for any man to wait on a flirt.

But why picture only lady musicians? Behold the tenor with his moustache, his hair parted in the middle, so as not to bring too great a weight on either one side of his brains. He is the general object of admiration. The ladies are crazy about him, and place themselves actually in his way. When he sings of an evening, the news is whispered into every guest's ear at the table by the attentive waiters, and after he has sung his last note there are heard sighs and expressions like these: "Splendid!" "Elegant!" "Isn't it sweet?" "'Tis perfectly grand," and so forth, and then the ladies feast their eyes on his looks as they feasted their ears on his song. This tenor is the hero of the hotel, he is flattered, the correspondents mention his many entertainment, until finally the poor fellow, who came with an humble opinion of himself, goes away puffed up to such an extent that he can scarcely enter the front door of his house or or sit in his old arm chair.

There are many others that we might here picture, but we have not the space. Only a few words we will say about the tenor's great rival, the basso profundo, the heavy set, big bearded man, whose eyes shine like snakes' eyes when he sings "I fear no foe," and who frightens the ladies with the immensity of his mouth, that is wide enough to admit of a good size base ball. We might also mention the many little urchins that sneak up to the piano, give it a thump, after which they laugh and run back to their mother's chair, or the black nurse, who plays some uninterpretable tune for the little baby that coos between as if it knew all about it.

Round about that parlor sit the guests, chatting, criticising others with unsparing severity. See, here sits a lady who shows in her face an ineffable contempt, yet when studying her face with that close set mouth, every lineament of it portrays *conceit*. A little to the left sits a gentleman whose face says, "Look at me, I am worth a half million." And by going further around one sees the lady who looks as if she meant to say, "If you have any taste at all you must admire me." A little further on we see the flirt, the crabbed old maid watching your stylish bachelor, and so forth. In the corner stands the poor piano, the only object that affords any pleasures and that is not conceited or deceitful. The poor piano deserves our sympathy, for it is badly treated, it is exposed to dampness as well as to dust, and is hammered upon unmercifully. The poor hotel parlor piano is fast giving away. It has served two seasons already one more will finish it. Then the poor piano will go back to the hands that made it, it will be repolished, have new strings put on, and after much suffering in a fashionable world of deceit, it may enter a quiet, plain home, which, after all, is the dearest place on earth. Then it will be kindly treated, for the people that live there love all things in and about their home, and there the good piano may afford much real pleasure and genuine comfort for many years to come.

Unless you are a good player and singer, unless you are stylishly dressed and know the ways of fashionable society, we would say to you, "Beware of the hotel parlor piano."

Musical World Letters.

BY K. Z.

Mr. Karl Merz:

DEAR SIR: * * * They have lately canvassed this place for members for the Cæcilian Society, some sort of a Catholic musical society. Will you oblige a reader by telling him where it exists, and also to give some particulars concerning it? Truly,

April 12, 1880. SCHMALKALDEN.

The Cæcilian Society is a Roman Catholic organization, that was first started in Germany, then spread into France, England, Ireland, Italy, and finally also into this country. The object of this wide-spread Society is nothing less than the reformation of Catholic churchmusic in all its forms, both plain and figured. This movement was started in 1870, and from its first existence enjoyed the sanction of the Pope and many Bishops. Cardinal Lucca was appointed as the protector of the Society near the Holy See, while Dr. F. H. Witt was chosen as President. In the year 1873 the Cæcilian Society of the United States was started. In 1878 this branch organization was approved by the Pope, and later by six Archbishops, and thirty Bishops. Naturally enough the movement spread rapidly. The musical journal formally published by Fisher Bros., of Dayton, O., was made the official organ. Grand public concerts were and are being given illustrating the style of music that is to be introduced, and a Normal school or Seminary has been established in Wisconsin, I believe, in which young musicians, by going through a four years' course, are made competent to discharge the duties of Catholic organists and choir leaders. This movement is a far reaching one and effects the works of many composers. The well-known masses by Mozart and Haydn, with the host of minor Catholic composers, will be banished from the church, while the works of the ancient writers, such as as Palestrina, Allegri, etc., will be revived. K. Z. has on a former occasion expressed himself on the merits of this measure, and needs not to add anything on this topic. This great movement resembles in some respects that of the Catholic Church in Palestrina's time, hence Catholic speakers and members of the Society are fond of calling it "The savior of church music of the nineteenth century." K. Z. attended only one of the meetings of this Society, namely, that held at Dayton, Ohio, some years ago, and he became convinced of the fact that the church was and still is deeply in earnest on this subject of musical reform. While Catholic writers claim that the music of the Catholic church is in a worse condition than of the Protestant church, it should not lead anyone to believe that Protestant church music is free from evils, or at least evil tendencies. K. Z. thinks that the time is coming when Protestantism, like Catholicism will have to take this subject in hand and sift the good from the bad. The reform movement of the Catholic church is not advancing as rapidly in this country as it did in Europe. Many reasons for this might be cited, but that would lead me into the discussion of church questions, with which this journal has absolutely nothing to do.

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Mr. K. Z.:

Can you inform me whether in former times great singers received as large salaries as they do at the present time?

ONE OF THE SMITH FAMILY.

Smithville, April 18, 1880.

Of course they did. Singers always were the children of fortune, and if fortune was not smiling enough they knew well enough how to be exacting. Singers regard large salaries as an indication of high appreciation, aside from that, it affords them the means of gratifying their whims and tastes. Since you have asked this question, I suppose a few instances illustrating this statement will not come amiss. So here they are:

Dyonisia, the first woman that ever appeared on a Roman stage, received the neat little sum of 200,000 sistertia for one single season only, while another woman with the name of Vocontia received 75,000 for the same time. Two hundred thousand sistertia is about twelve thousand dollars, not a small sum when we take into consideration the scarcity of the precious metals in the days of Ovidius. But then let us not go back so far. Leonardo da Vinci, with whose name no doubt you are very familiar was not only a great painter, but also a celebrated scholar and a fine singer, which latter talent alone brought him a yearly income of 500 ducats. This sum was bestowed upon him by the Duke of Milan. The ducat is a gold coin worth about two dollars. So you observe that this celebrated painter who could sing cleverly received a thousand dollars for his musical entertainments alone, which of course were confined to evenings.

In the year 1588 the King of France gave the celebrated singer Andrecini the sum of 100 pistoles, a pistole is a gold coin worth about four dollars. Not such a mean present this! This same lady was also elected a member of the Academies of Padua and Florence, an item which our womens' rights advocates no doubt have used long ago.

The tenor, Baltasar Ferri (1645) was once invited to attend a festival given by the city of Florence. He was received like a prince. The people turned out in procession and met the singer three miles from the city gates. Aside from that he was princely paid and received many valuable gifts. The Queen Christina of Sweden sent a ship of state after this tenor, and in Vienna he was crowned by the Emperor as the king of all singers.

About the same time there lived in Italy a singer with the name Guilia Lulli who received from the court of Florence a thousand ducats, for singing once in a while at court, and on one occasion she and her sister received a gift of 800 ducats. There were many singers living in those days who dwelt in palaces and moved about like people of rank.

The singer, Lebarre, (1655) when selling her trinkets and presents realized 200,000 livres. About the same time the singer, Bertolazzi Gabrielle, received 400 livres for one entertainment. The two sisters, Lacraman, who performed in a Shepherd play (1659) received each 350 livres for the performance.

The tenor, Atto, received enormous sums. He lived in the Mazarin palace and the minister of Austria trusted him with important secret diplomrtic missions. The singer, Madame Antrier, (1696) was shown royal honors and when she retired from the stage she was allowed a yearly pension of 1,500 livres. The singer, Vittoria Tessi, (1690) left at the time of her death 3,000,000 of florins. Faustrina Bardouis received 15,000 florins a year in Vienna. The singer, Francisca Todi, (1748) left $100,000 dollars at her death all of which she had earned herself.

The great singer, Franelli, (1735) when singing before the Prince of Wales received a finely wrought gold snuff box, richly set with diamonds and rubies, and within the box were found two diamond kneebuckles. and a purse of 100 guineas. Think of it what a size of a snuff box this must have been and how much gold there was in and about it. This same singer was so highly esteemed by the King of Spain, that at one time he was regarded as the Prime Minister of the Kingdom.

These facts, my friend Smith, must suffice. I have tried to find a Smith among the famous singers of the past, but, common as your name is, I did no succeed.

—o—

Mr. Karl Merz:

DEAR SIR:—Will you please inform one of your subscribers whether the practice of theater and opera going is on the increase or whether it is decreasing. I shall look for a reply in the June WORLD. Very Truly,

Osborn, O., April 20, 1880. V.

The only way to arrive at a satisfactory answer to your question is to give statistics ranging over a half or three-quarters of a century, and as the statistics from all the leading cities of Europe would swell my letter to an enormous size, I will, confine myself to one city, without wishing thereby to say that these statistics are in every respect the same in all cities. Paris being the most pleasure loving and pleasure seeking city, I will give you statistics referring to it, from which you may readily see whether theater and opera going is on the increase or decrease. I will begin with the year 1807, when the first empire was in its glory. The yearly income of all Parisian theaters and operas in that year was about 3,500,000 francs. Seven years later, 1814, when France was bleeding from many wounds, when the enemy was overcoming her, the income of theaters, instead of decreasing as one would suppose, increased to nearly 5,000,000 francs. This was also the yearly average income up to 1820. The nation was then engaged not only in restoring trade and manufactures, but was also groaning under a heavy debt, this explains why there was no increase of theatrical incomes. In 1816 the annual earnings of the stage increased to about 6,500,000 francs, while in 1830, the year of the revolution, it fell again below 6,000,000, showing that when men's minds are occupied with great questions they do not as liberally support theaters as when nothing disturbs them. It will, however, be seen from these statistics that even in the midst of the greatest calamities when one would suppose all desire for pleasure would die out, there are people to be found who attend places of amusement. Whether this was merely done because they sought diversion from great cares or whether they were thoughtless and cared not for public weel or woe, K. Z. cannot tell. In the year 1835 the income of theaters increased again to over 6,500,000, while in 1840 it rose to nearly 8,000,000. It still rose and in 1845 it became about 11,500,000. In 1848, the year of revolution, it fell to about 6,000,000, but in 1850 it again was 8,000,000, and in 1852, the year of the coup d'etat, it had risen to 9,500,000. The following year 1853 it ran up to 11,000,000, while in 1854 it decreased to about 10,500,000. The year 1855 reports an income of 13,500,000, and this sum decreased again to a little over 12,000,000 in the following year. In 1857 the reports mention a slight increase; 1858 reports no change, while in 1859 the sum fell off slightly. In 1860 the income of the stage was 14,000,000, while in 1861 it was about a million less. In 1862 it again increased to 14,500,000, and in 1863 to nearly 16,000,000. In 1864 the sum still increased, while in 1865 it fell off again a few hundred thousand dollars. The year 1866 reports about 16,500,000, while in the year 1867, the year of the international exhibition, the sum increased to $24,000,000. Naturally enough next year it decreased to about 14,500,000. In 1869, however, it increased to about 16,000,000. When the great German and French war broke out, one would have supposed that the Parisian theaters would remain empty—but not so. In the bloody year of 1870 the income of theaters, including public balls, amounted to over 10,000,000, and in the still more terrible year of 1871, the year noted for the war of the commune, the theaters netted over 7,009,000. In the year 1872, before the enemy had left French soil, the income suddenly jumped up to 17,000,000, increasing in 1873 to 18,000,000, and in 1874 to 19,500,000, and all this in spite of the efforts made by the Catholic clergy to bring about a revival of religious sentiment. But then, my friend V., I have given you enough statistics, and will allow you to draw your own conclusions therefrom.

—o—

Karl Merz, Esq.:

DEAR SIR:—* * * Don't you think a biography of Jenny Lind would be interesting to most of your readers? I for one would be most grateful for a sketch of her life. I hear so many people talk about her that I am curious to know something about the great singer. Why do the papers never notice her any more? I shall watch the MUSICAL WORLD and see whether you condescend to notice my request. Respectfully,

Richmond, Va., April 14, 1880. AIMA LEE.

Jenny Lind's parents were humble people, residing in the city of Stockholm, Sweden, where Jenny was born on the 6th of October, 1811. She was a delicate child, withal most cheerful, constantly using her voice. When nine years of age she attracted the attention of Frau Landberg, an actress, who heard her sing. This lady told Jenny's parents of the child's treasure, and urged them to train her for the stage. Jenny's mother

I AM NOT ALONE.

BALLAD.

COMPANION TO "ALL ALONE."

Words by THOS. P. WESTENDORF. **Music by GEO. W. PERSLEY.**

Moderato.

Con espression.

1. Yon moon whose soft - ly beam - ing light, Falls gent - ly on the
2. I long have wait - ed thus to feel, Thy pres - ence once a -

stream, . . . Look's down up - on my joy to-night, As here I sit and
gain, ... My trust-ing heart would fain re - veal, How true its love has

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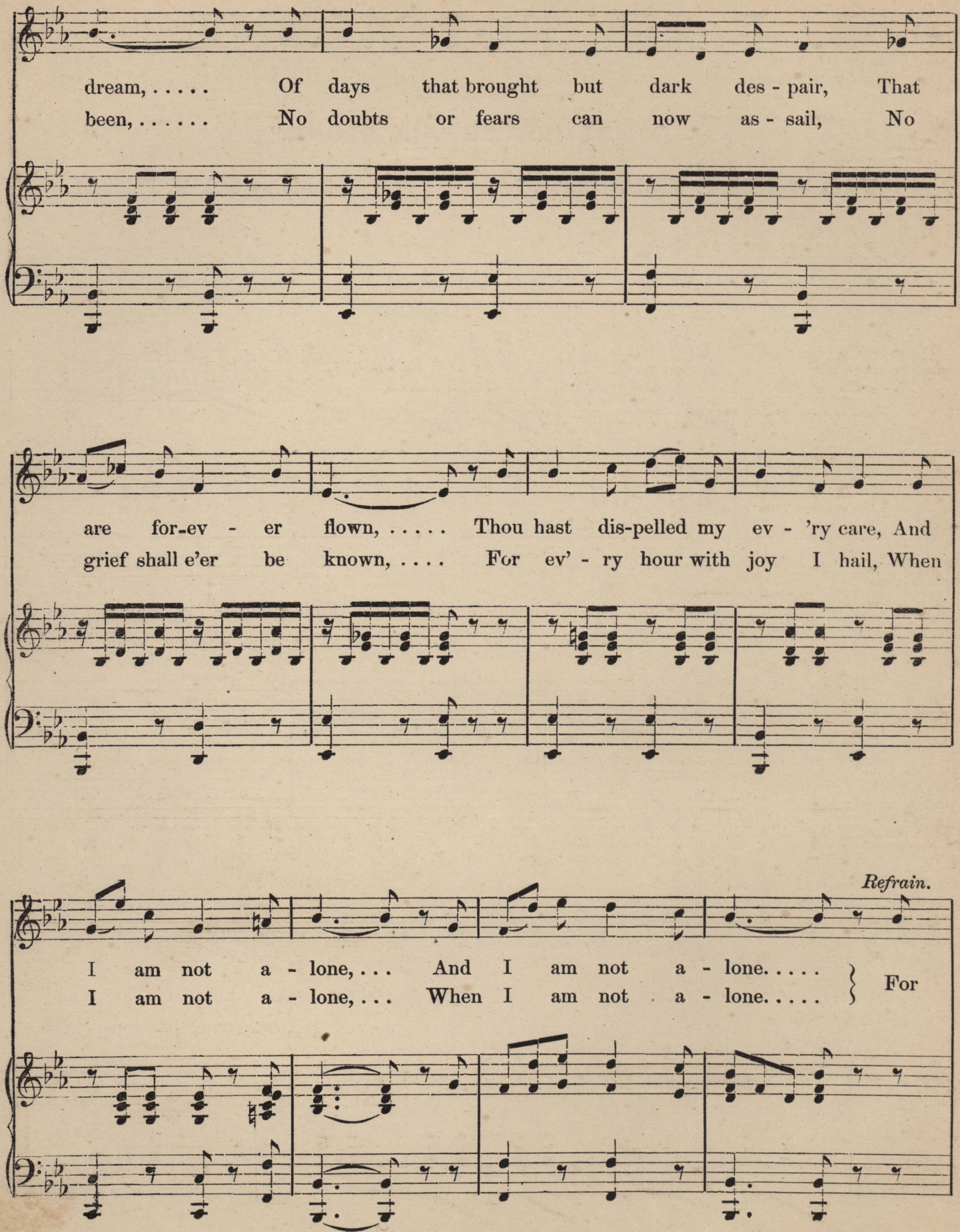
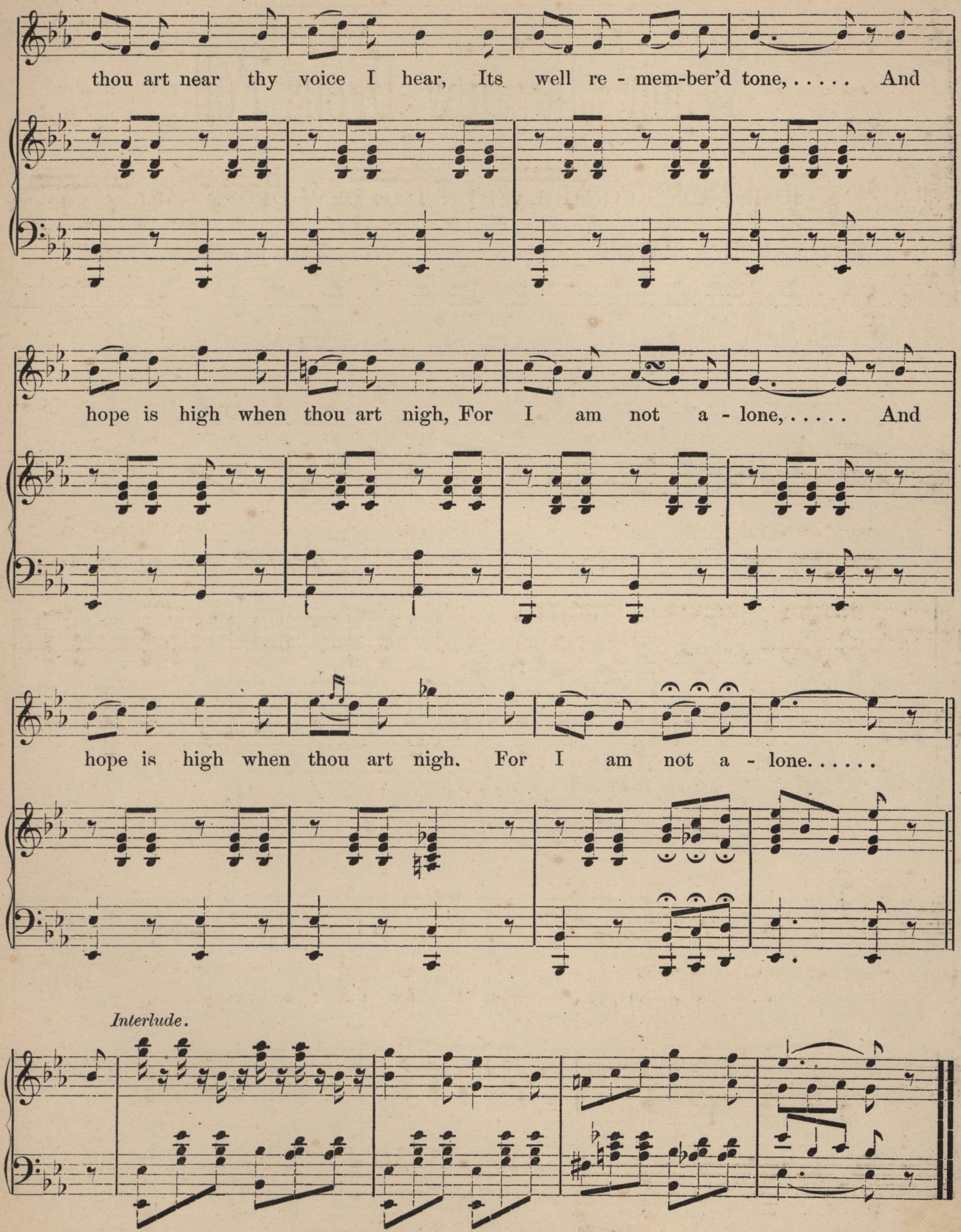

dream, ... Of days that brought but dark des - pair, That
been, ... No doubts or fears can now as - sail, No
are for-ev - er flown, ... Thou hast dis-pelled my ev - 'ry care, And
grief shall e'er be known, ... For ev' - ry hour with joy I hail, When
Refrain.
I am not a - lone, . . . And I am not a - lone. . . . . For
I am not a - lone, . . . When I am not a - lone. . . . .


thou art near thy voice I hear, Its well re - mem-ber'd tone, ... And
hope is high when thou art nigh, For I am not a - lone, ... And
hope is high when thou art nigh. For I am not a - lone. . . . . .
Interlude.

TO MY FRIEND T. W. EDWARDS, CHICAGO, ILL.

When the Dew-Drops Fell.

ANSWER TO

SOMEBODY'S COMING WHEN THE DEW-DROPS FALL.

Words by EBEN E. REXFORD. **Music by GEO. W. PERSLEY.**

1. Some - bo-dy came when the dew-drops fell,
2. Some - bo-dy said e'er he went a - way,
3. Some - bo-dy said that he came to stay,
I met him there at the gar - den gate, And so ma - ny things did he
He had a ques - tion to ask of me, And smiled in my eyes in a
'Till I an-swered yes and he meant it too, He had just that brave de -

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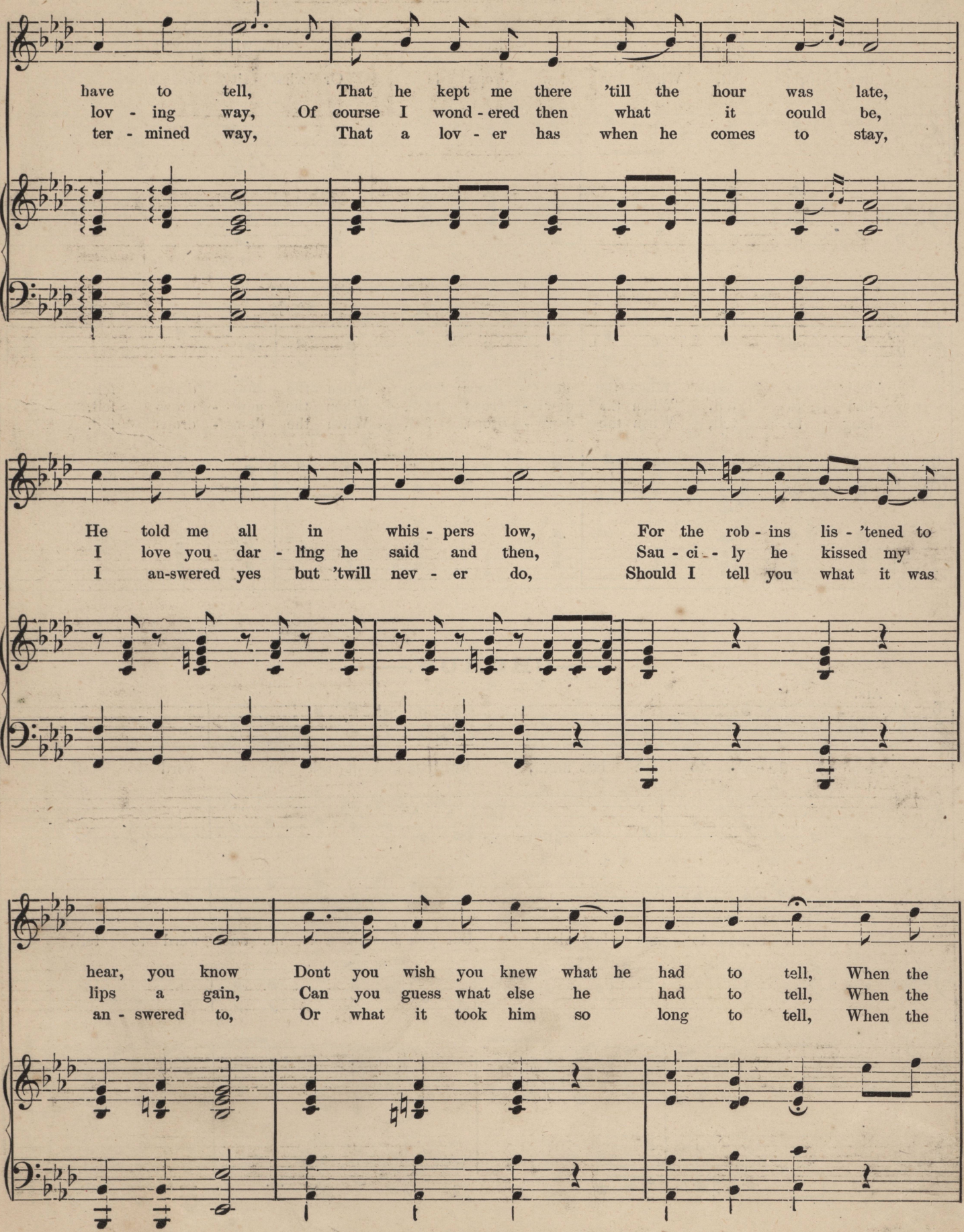

have to tell, That he kept me there 'till the hour was late,
lov - ing way, Of course I wond - ered then what it could be,
ter - mined way, That a lov - er has when he comes to stay,
He told me all in whis - pers low, For the rob - ins lis - 'tened to
I love you dar - ling he said and then, Sau - ci - ly he kissed my
I an-swered yes but 'twill nev - er do, Should I tell you what it was
hear, you know Dont you wish you knew what he had to tell, When the
lips a gain, Can you guess what else he had to tell, When the
an - swered to, Or what it took him so long to tell, When the

dew - drops fell, When the dew - drops fell, Dont you wish you knew what he
dew - drops fell, When the dew - drops fell, Can you guess what else he
dew - drops fell, When the dew - drops fell, Or what it took him so

had to tell, When the dew - drops fell, When the dew - drops fell.
had to tell, When the dew - drops fell, When the dew - drops fell.
long to tell, When the dew - drops fell, When the dew - drops fell.

CHORUS.

AIR.

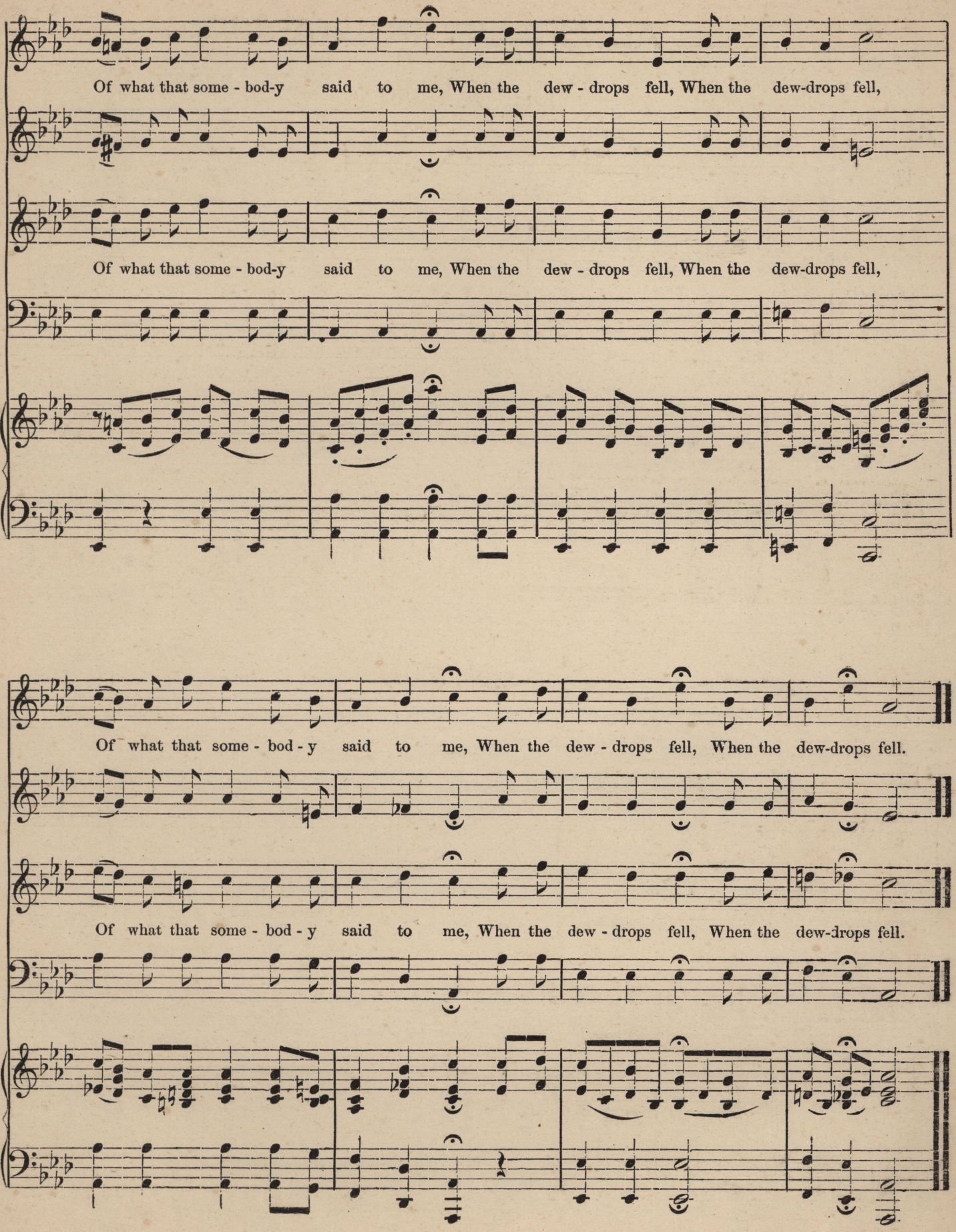
Some - bo - dy came to me last night, But you must'nt ask me one word to tell,

ALTO.

TENOR.

Some - bo - dy came to me last night, But you must'nt ask me one word to tell,

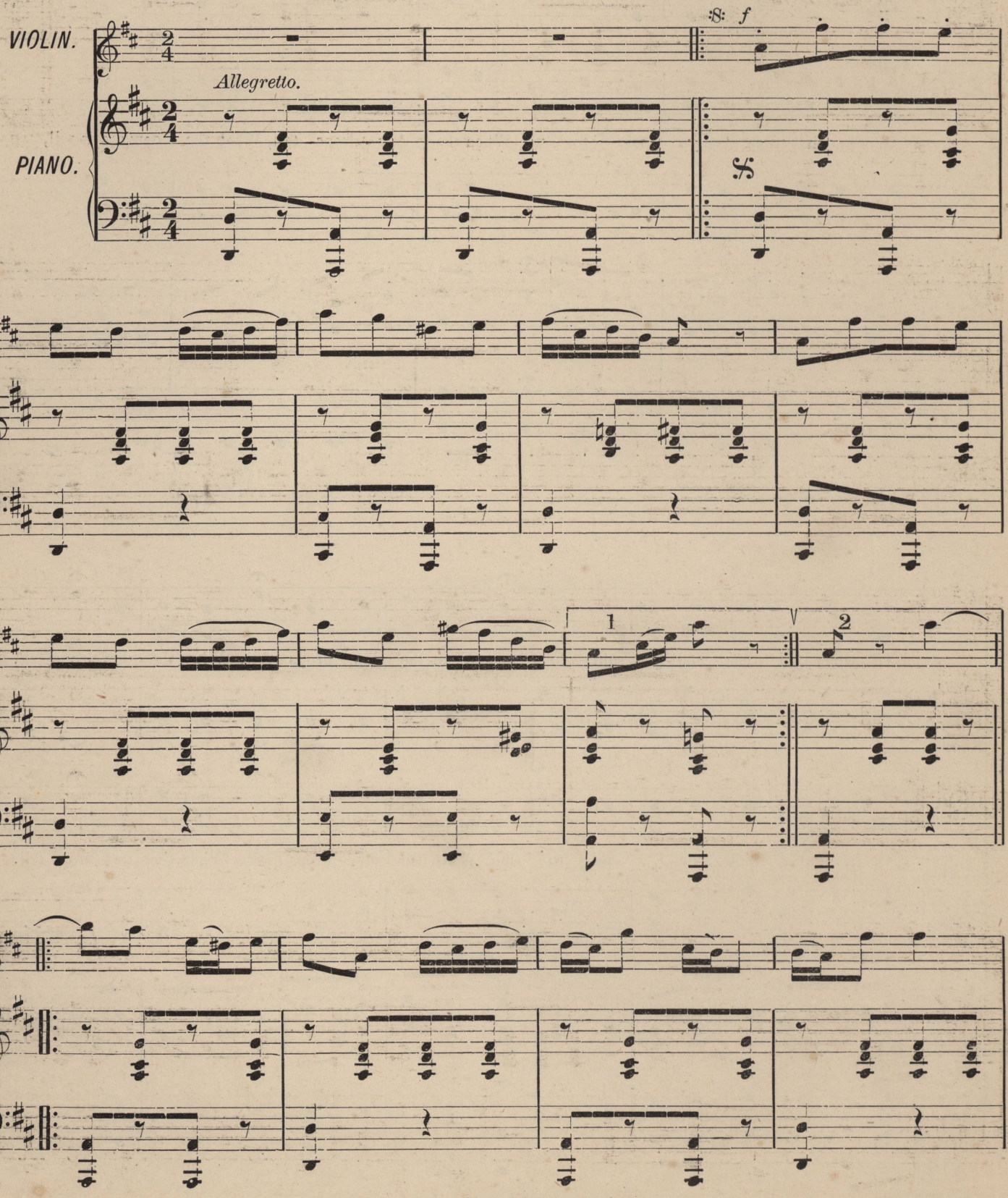
BASS.


Of what that some - bod-y said to me, When the dew - drops fell, When the dew-drops fell,
Of what that some - bod-y said to me, When the dew - drops fell, When the dew-drops fell,
Of what that some - bod - y said to me, When the dew - drops fell, When the dew-drops fell.
Of what that some - bod - y said to me, When the dew - drops fell, When the dew-drops fell.

ADMIRAL'S POLKA.

VIOLIN & PIANO.

No. 11. **J. M. CURSHMANN.**



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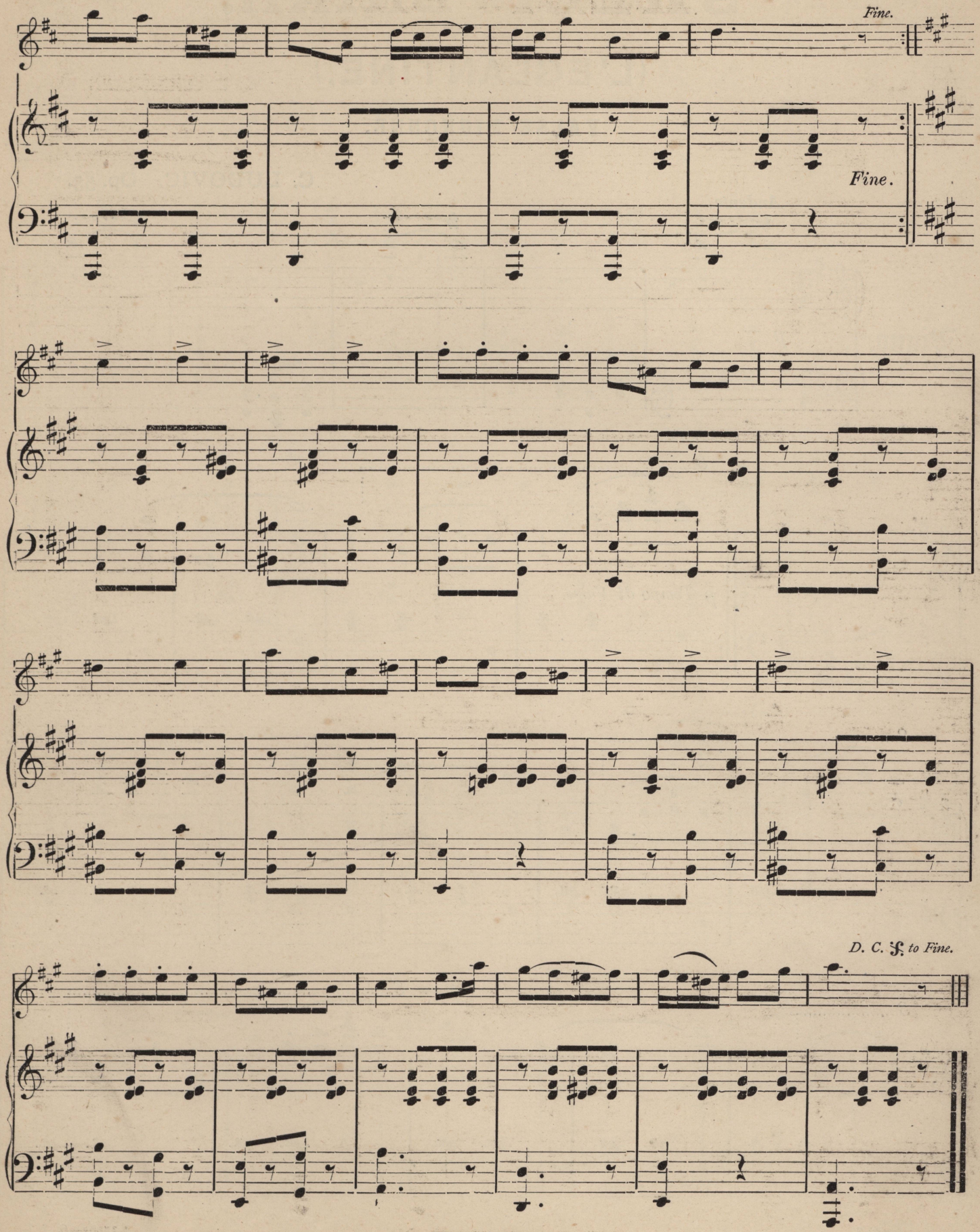
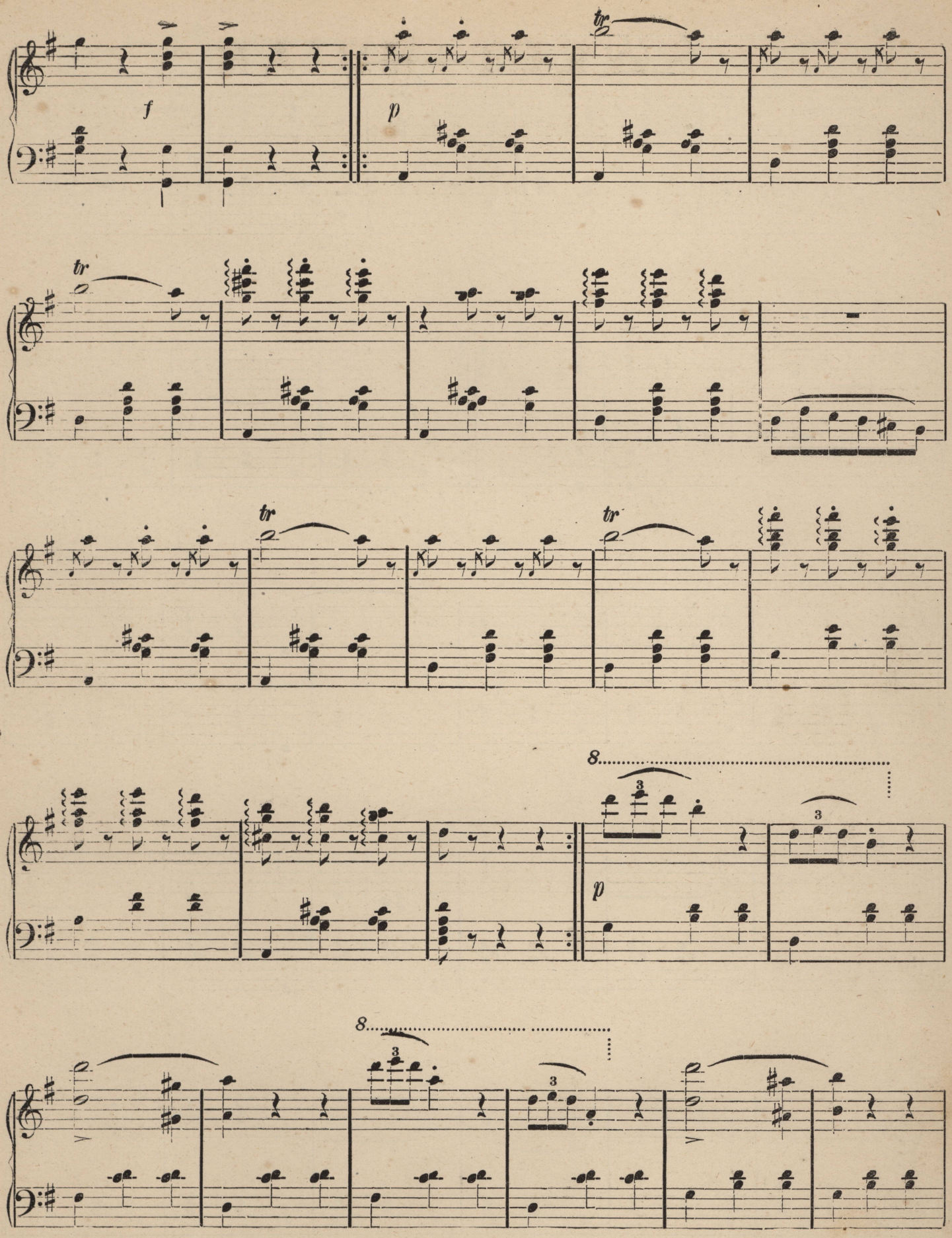

Fine.
Fine.
D. C. 𝄋 to Fine.

SWEET BRIAR.

(L'EGLANTINE.)

VALSE MIGNONNE.

C. LUDOVIC. Op. 53.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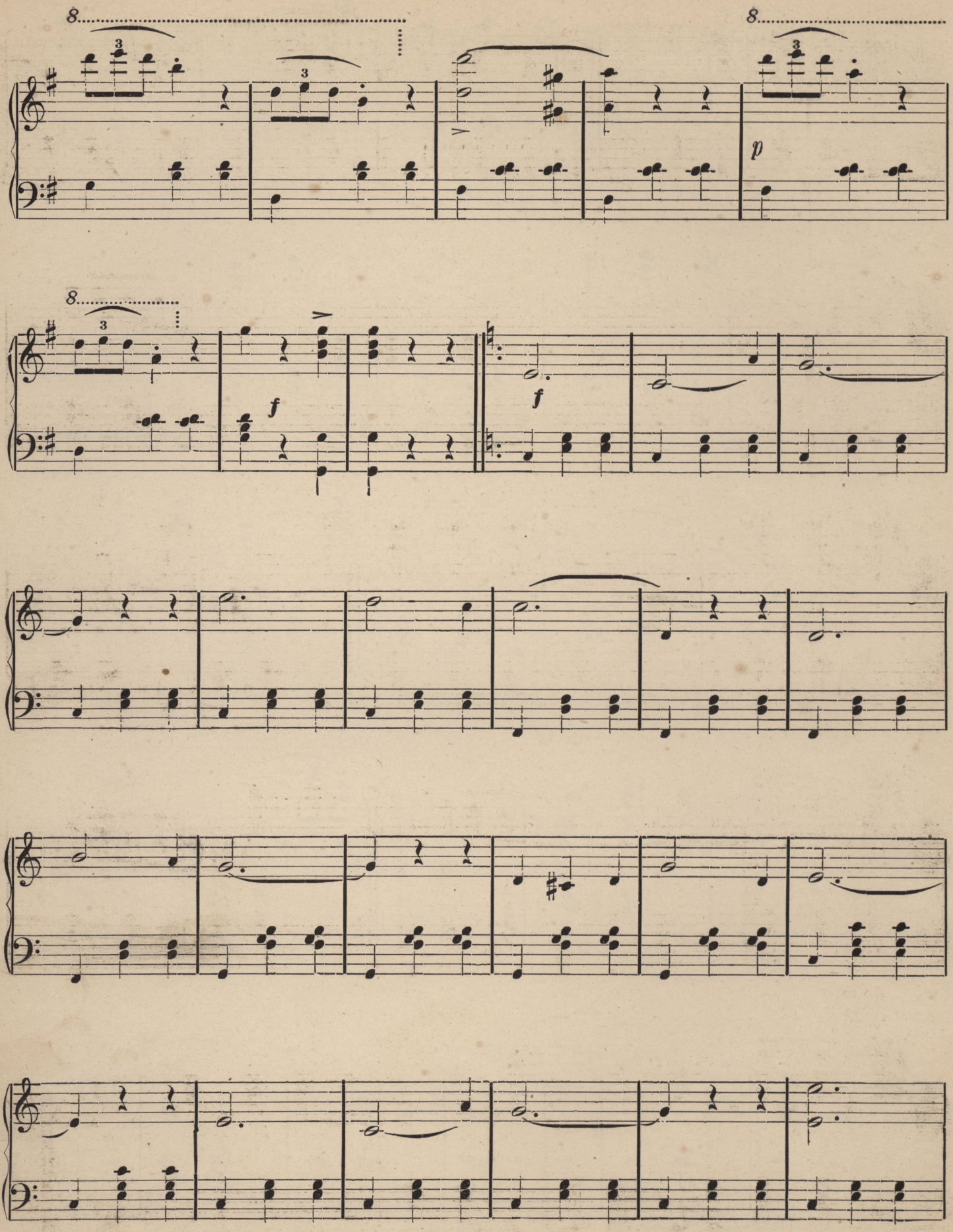
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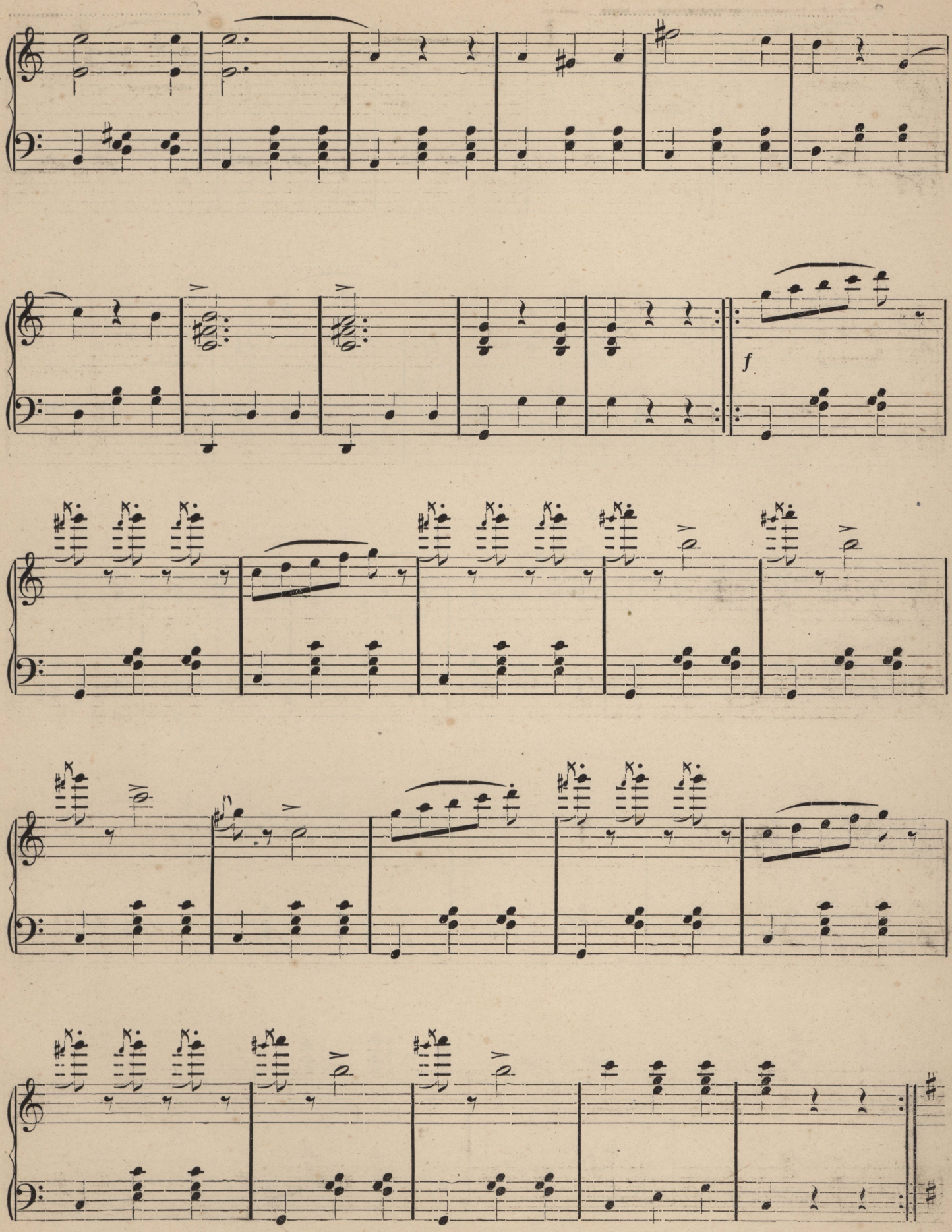
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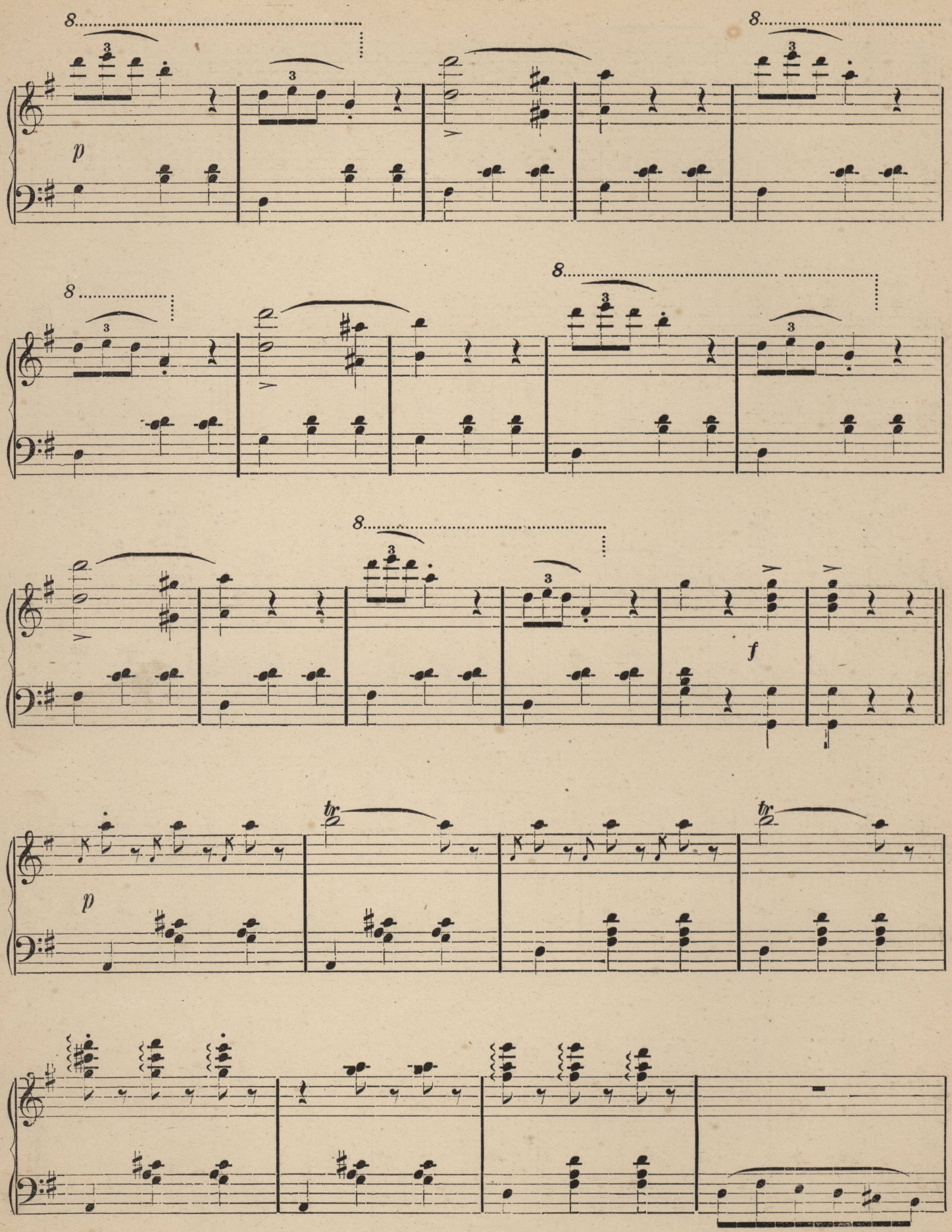
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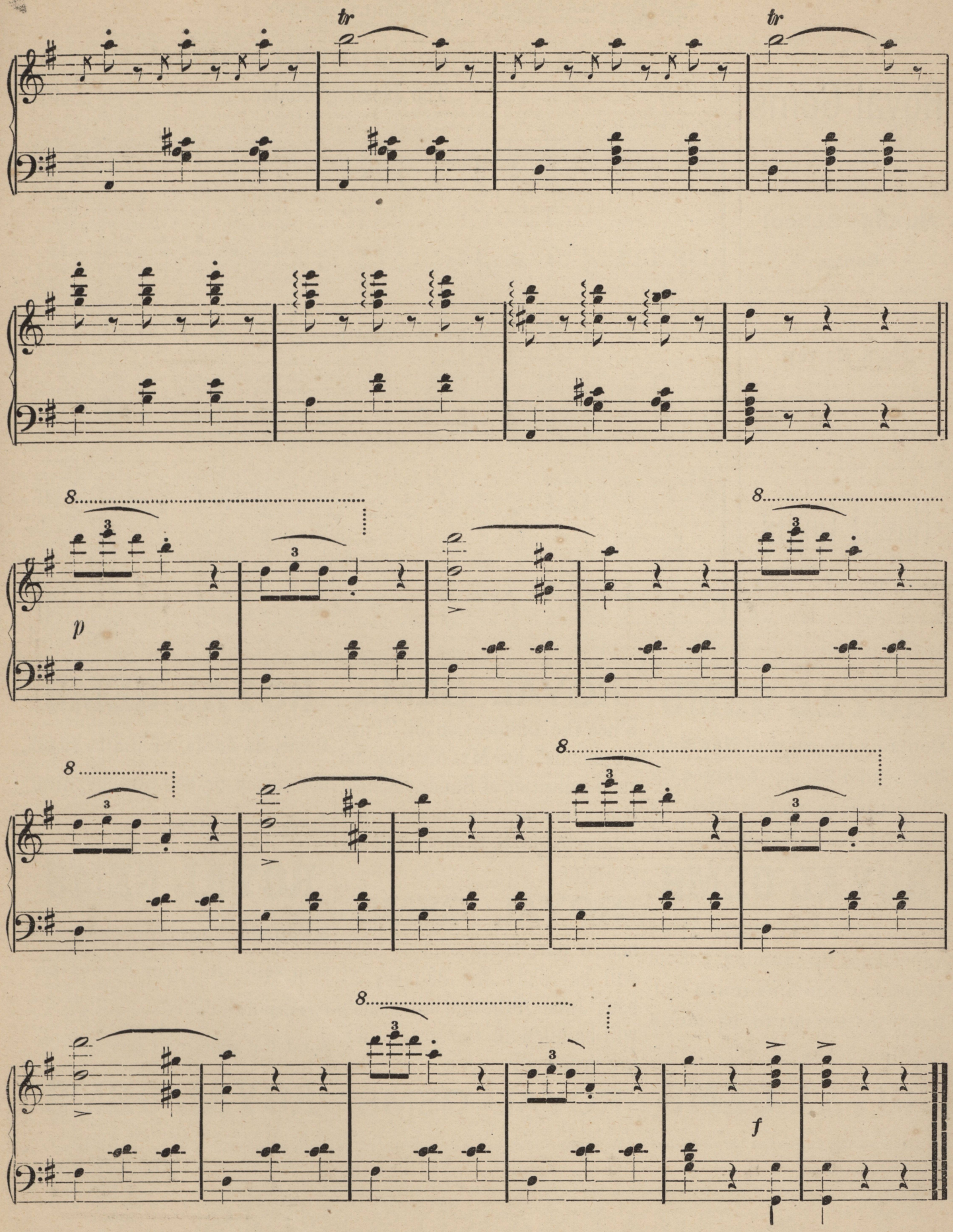
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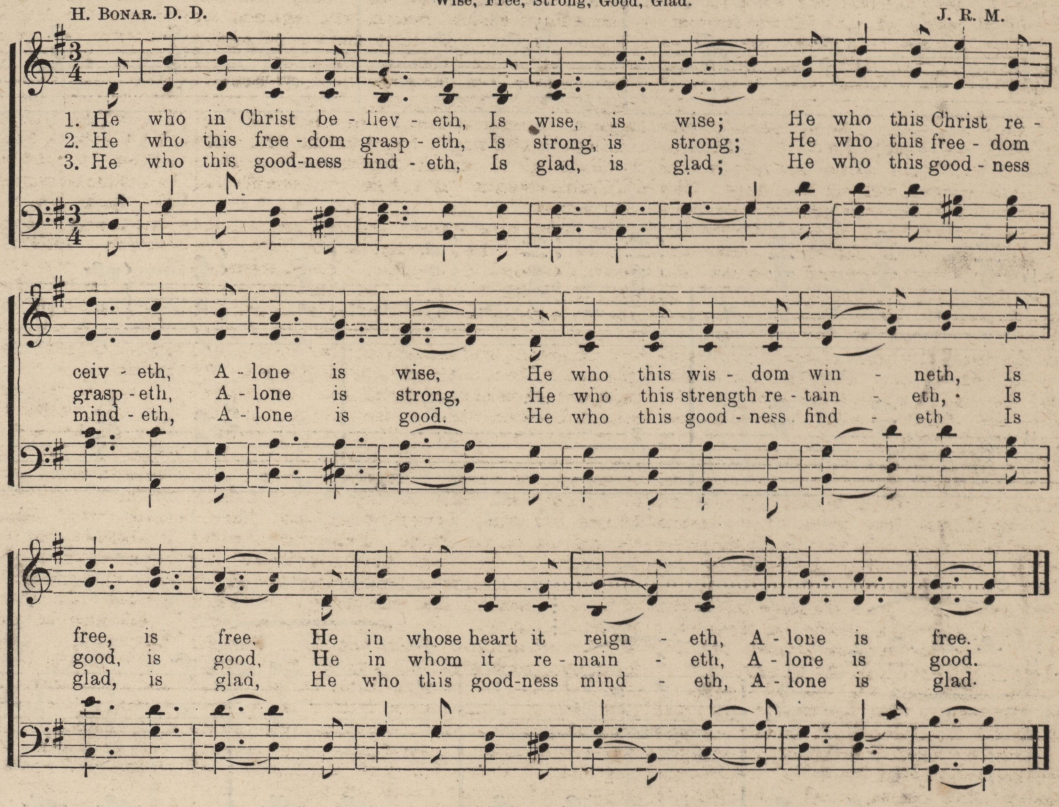
1. He who in Christ be - liev - eth, Is wise, is wise; He who this Christ re -
2. He who this free - dom grasp - eth, Is strong, is strong; He who this free - dom
3. He who this good-ness find - eth, Is glad, is glad; He who this good - ness
ceiv - eth, A - lone is wise, He who this wis - dom win - neth, Is
grasp - eth, A - lone is strong, He who this strength re - tain - eth, Is
mind - eth, A - lone is good. He who this good - ness find - eth Is
free, is free. He in whose heart it reign - eth, A - lone is free.
good, is good. He in whom it re - main - eth, A - lone is good.
glad, is glad, He who this good-ness mind - eth, A - lone is glad.

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CLEVELAND AND CHICAGO.

at first was shocked at the proposal, but finally yielded. Jenny was taken to Crolius, a well-known teacher in Stockholm, who at once became enthusiastic about his new pupil, and introduced her to the Count of Puecke, the manager of the court theater. This gentleman was noted for the habit of always saying what he felt and thought, and neither his feeling or his thoughts were always the most tender. When seeing poor Jenny the Count said: "You ask a foolish thing. What shall we do with that ugly creature? See what feet she has, and then her face! She will never be presentable. No, we cannot take her." Clolius replied that if the Count would not take her, he himself would educate her for the stage. The Count relented and so Jenny entered the theater school. Two years later she appeared for the first time on the stage, being but eleven years old. Her animation attracted general attention, and from that time forth she appeared regularly in children's characters. Her modesty and gentleness secured for her the love of all who knew her.

When she was twelve years of age a cloud suddenly overshadowed her. She had a voice that produced the purest silver tones, now that voice was failing her. She tried every means to recover it, but all efforts failed. She was compelled to give up her aspirations for the operatic stage, for the orders were that she must not sing any more. She continued, however, her studies in theory and piano playing for *four* long years. Being on one occasion asked to take an inferior part in the opera "Robert le Diable," in which she had to sing but a brief solo, she meekly consented. With nervous agitation she stepped upon the stage and began her part, when, as if by a miracle, her silver tones returned. A burst of applause greeted her, and Jenny became the heroine of the evening.

She now understood the role of *Agatha* in Weber's Freischutz. Her joy was so great that she forgot all the bitterness of the four voiceless years. From the night of her first operatic performance she was a public favorite. Rapidly she now studied other operas, striving dilligently to make up the lost time, when she dared not sing. She had a remarkable voice, but she could neither hold a tone long, nor sing a crescendo or a decrescendo, and so far as the singing of cadenzas was concerned she was very deficient.

She worked faithfully and perseveringly, but lo! suddenly her voice began to lose its freshness. The public that once honored her now failed to come to hear her. She felt the need of further instructions and decided, therefore, to go to Paris in order to become a pupil of Garcia. But the next question was where to get the money from. Relying on her own energies she travelled through the principal towns of Sweden and Norway, giving concerts, and thus secured enough means to enable her to carry out her plans. She now set out alone for Paris. Upon her arrival there she at once visited Garcia, who kindly received her and listened to her singing. He said: "My good girl you have no voice, or I should rather say you had a voice but, are now on the point of losing it. Your organ is worn out, and my advice to you is not to sing for three months. At the end of that time come again and I will see what can be done." Poor Jenny departed in great distress of mind and for three months lived in strictest retirement, saying that she lived on her tears and her recollections of home. At the close of the three months she was greatly improved and susceptible of further training. Though she made great progress, Garcia never seemed to appreciate his pupil. He was constantly holding up another Sweedish lady, Mlle. Nissen, as a model, which often brought the tears to Jenny's eyes.

The following year, 1843 Jenny Lind returned to her native city where she now reaped a rich reward for her perseverance. Her voice had greatly improved, she could warble like a nightingale, and to this day she is called the Swedish nightingale. Jenny Lind was as yet unknown outside of her own country. She was, however, soon invited to come to Denmark, but feared she would be hissed there. At last she overcame her diffidence and appeared at Copenhagen. The critics said that her youthful, fresh voice forced its way into every heart, for in it reigned truth and nature. The whole city was enraptured. Not only was she a great singer but also a great actress, towering above all others around her. Jenny Lind was an exceedingly modest woman, who regarded art as a sacred thing. Her heart was too noble, too simple to be spoiled by praise. No sooner was her success assured upon the stage when she used her powers for charitable purposes. While at Copenhagen she gave a concert for the benefit of poor children which brought large returns, and when she heard of the sum she had earned, she said in a childlike manner, "It is, however, beautiful that I can sing so."

Her heart now turned toward Germany, the land of music. She wanted to see Meyerbeer, then in the zenith of his glory. Jenny, therefore, went to Berlin in 1843. At Berlin she made at first no impression. One evening while singing the same part in "Robert," the beauty of her voice was recognized, and the audience burst out in loud applause. She now became a public favorite. An engagement was at once offered her. In 1844 she went to Dresden, where she met with great success. From here she returned to Stockholm, in order to sing at the coronation of the king. Her fame now spread rapidly over all Europe. She was invited to London and Paris but first made a tour to Vienna and other German cities, and attended the festivals on the Rhine. Everywhere she won the hearts of the people by the purity of her character, the modesty of her ways and the dignity of her appearance. She was surely a priestess in the temple of art. Her yearly income in Berlin was $20,000 and two months' vacation. The rush for tickets was so great that they had to be bought ahead of time, the owner's name, his abode and profession were written on each ticket and a person could only buy one ticket at a time. All this was necessary in order to prevent speculators from getting hold of them. The Czar of Russia offered her 56,000 francs per month, being in all a sum of nearly $60,000 for five months. When she left Vienna, the people were not content with calling her before the curtain time and again, they serenaded her and thirty times she was called to her window, the people calling out, "Promise us Jenny, that you will come back again." She arrived in London on April 17th, 1847, and her debut took place on May 4th. The reputation that had preceded her had produced great expectations, but all were surprised at the marvelous tones of her voice, as well as the purity and gracefulness of her acting. The excitement was intense and in all of it, let it be said to the honor of Jenny Lind, that she remained humble and modest. As everywhere the rush for tickets was great and high prices were paid. Her tour in England, Scotland and Ireland was a continued ovation.

She next turned homeward again, and one of the first acts she did upon her arrival was to establish a home for aged artists, and a music school for poor young girls. Europe was wild over Lind. They called everything from the finest bonnets to the smallest neckties after her. The deeds of her charity, her modesty and amiability, her piety and goodness challenged the respect of all.

At the close of 1849 she was in Germany, and while at Lubeck, she concluded an agreement with Barnum to come to this country. The terms were $80,000 for which she was to give 150 concerts. Awaiting her embarking for our country, she gave concerts for the benefit of sundry charities. She sang in public until she reached Liverpool, where her singing as everywhere else, produced tremenduous excitement. In September she arrived in New York, there were hundreds awaiting her at the wharf. At night 30,000 persons assembled under her window and at one o'clock a band of 130 musicians brought her a serenade. The excitement was tremenduous. The papers actually published the names of persons who bought tickets, while on the stage plays were enacted burlesquing the intensity of the Lind excitement. The throng rushing to see Jenny Lind whenever she passed on the street was always very large. Many presents were sent her, which she, however, declined to receive. On the first day of the sale of tickets it rained hard yet there were 3,000 persons in line. The first ticket sold for $600. What is the premium of $100, which has been paid for a season ticket of the May Festival, when compared with this price for one concert only. Seven thousand persons crowded into Castle Garden, and when Jenny Lind, dressed in simple white, stepped on the platform, the wildest applause greeted her. The concert realized $26,000. The great singer gave her share, $10,000, to the benevolent institu- of New York, and on learning that some of the members of the orchestra were in indigent circumstances, she bestowed upon them rich gifts. Her acts of benevolence in this country are too numerous to mention. She had distributed in Germany 30,000 fls., in England she gave away nearly $300,000, and in America she scattered not less than $50.000. What a contrast between such generosity and the character of that other Swedish singer who of late years has been heard in our concert halls and opera houses.

Jenny Lind married Mr. Otto Goldsmith, the son of a wealthy Hamburg merchant. He had been traveling with her as pianist, and his personal appearance as well as his artistic qualifications won her admiration. In 1854 she returned to Europe and settled in Dresden, declining every offer of an engagement. She now devoted herself diligently to works of charity. In December, 1856, she reappeared in London as an oratorio singer, and since then she has lived in England, singing once in a while, but only in private circles.

And now that I have given you a sketch of Jenny Lind's life up to her retirement, I suppose you would like to know something of her present life and appearanee. Says a Philadelphia *Times* reporter: "Her house stands back from the street, and a garden that must in summer be a very bouquet of flowers and verdure extends in front of it. A bust of the great singer, life size, and in marble stands in a large bay window that fronts the garden. And beside the bust sat an elderly lady in a white mob cap and white cashmere shawl, engaged in drinking an afternoon cup of tea, that forms so prominent a feature in English social life. She was talking to some one in the room, and as she turned to the window I saw again the face that I had last looked upon crowned with roses and lighted with inspiration on the stage of Tripler Hall, twenty-eight years ago. Under the disfigured cap the fair hair, now plentifully streaked with gray, was seen rolled back in precisely the same fashion which set all the girls in America to twisting back their tresses in those by-gone days. In other respects Jenny Lind has greatly changed. Few could have recognized in the pale worn lineaments of the elderly lady, the well nigh angelic countenance of the greatest singer of our day and generation. I permitted myself but one glance, not wishing to violate even by a look the sanctity of that tranquil home. I am told that Mad. Jenny Lind Goldsmith is very eccentric and peculiar. She still interests herself in music being the leader of the Bach choir, a private association to which some of the first ladies of London belong; and so severe is she in her requirements, and so strict in demanding their fulfillment, that her high-born pupils are often tempted to rebel. Her oldest daughter has an extremely pleasing voice, and it is said that Jenny Lind for a time cherished the hope of seeing her own artistic glories repeated in the person of her child, but unfortunately the young lady had neither inherited her mother's genius nor her ardent passion for art. She was indolent and would not study, so that hope is at an end. Probably it is as well, for her voice was not one of exceptional power or beauty, and to have been the daughter of Jenny Lind and to achieve only a moderate success would have been a result by no means enviable." But, my Virginia reader, I have said a great deal, though by no means as much as ought to be or might be said about Jenny Lind, and K. Z. must, therefore, dismiss the subject, for there are other correspondents waiting for answers.

Cleveland Department.

Music in Cleveland.

THE FIRST MUSIC FESTIVAL IN CLEVELAND.

The long-promised Festival of Music which had agitated the minds of all the amateurs of this city for some considerable time, was successfully carried out at the Ontario Street Tabernacle on Wednesday and Thursday, the 12th and 13th of May. In the limited space at the command of the writer for a monthly periodical, it is difficult to do justice to the merits, or to speak properly of the demerits of the music, neither is he allowed sufficient space to expatiate upon the importance of the event, which in regard to this the initial Festival of many more to come, is indeed of more interest to the readers of this journal, the circulation of which is so widely distributed, than a record of the personal performances of the vocalists, etc., the soloists of local fame being unknown to the majority of them and the abilities of the professionals artists being universally recognized, and in another part of this paper written of by a much more able scribe. But with all due modesty and with humility to sister cities, devotees to the divine art, it may be distinctly understood that the remarkable success, artistically and financially, of the three concerts has raised Cleveland at once to the front rank of musical cities. The judicious management of the Vocal Society, (to whom, by the way, the whole honor of the creation of the idea is due, and practical control of the Festival has placed our musical residents under deep obligations), was exemplified so strikingly that notwithstanding the enormous attendance not a hitch occurred to mar any of the three performances. From first to last in the strict accuracy to the published programmes, commencement on schedule time, and unrivalled facility in the seating arrangements, compelled the most flattering comments from all present. The capacious hall was crowded to its full capacity at each concert, and on the Thursday night's recital of the "Messiah" the multitude was so great that not an inch of room was left for egress or ingress after the opening number. There were ravishing toilets; Looking down upon the audience, the vast expanse of rich costumes and wonderful specimens of head gear presented a remarkable and never before seen picture in the city, and to visiting artists must have demonstrated that the beauty of the Forest City, which is world renowned, may be also credited with a fitting adjunct in a population consisting of rare beauty, wealth and great musical appreciation, enthusiastic and discriminating. The hall was handsomely decorated, and the floral display most beautiful. The chorus, elegantly and becomingly costumed, presented also a graphic picture on the raised platform curved after the manner of the Cincinnati Music Hall and the organ and distribution of the orchestra left nothing for a critical eye to complain of. The daily press presented faithful accounts of the concerts, but in some instances in deference to local talent somewhat too rose colored, an error we trust we shall not copy too closely. Having thus treated of generalities, a few brief notes of the music may be made which takes us back to the

OPENING CONCERT

on Wednesday evening, May 12th. Promptly at 7:30 the President of the Cleveland Vocal Society, Rev. J. W. Brown, D.D., spoke words of welcome and made way for Professor Alfred Arthur, the conductor, who received a glorious round of the customary applause.

The first musical number, Barnby's Cantata, "Rebekah," brought out prominent local soloists and Myron W. Whitney, the grand basso, with chorus and orchestra. The recital of this beautiful work, however, was hardly a success. The organ was tuned too high and the instruments thus having to raise the pitch in accordance it operated adversely and in one instance brought disaster to at least one of the vocalists. Miss Mary Suggett sang her part sweetly and gracefully and added to her reputation as one of Clevelands best singers. Mr. Jaster started well but from the cause spoken of combined with other's possibilities his unusually reliable voice gave way. Whitney was of course superb and the chorus so grandly perfect and so admirably balanced that it would be difficult to conceive a superior recital of the choral numbers. Every circus has its clown, why not festivals? However, Cleveland had a musician who acts as such, and next came forward to play two movements of the Mendelssohn Concerto. Remenyi of course is referred to. In his manner one would infer that the whole responsibility of the festival was on his shoulders. His performance mainly consisted of the antics now so familiar, varied this time by a decided proof of his inability to claim the title of artist for in the rondo he more often than not played out of tune, and although he had played this movement with the same orchestra before, he must needs at a last moment change the tempo, and thus with insufficient rehearsal compel the orchestra to appear at fault and slow. But his fiddling and dancing, the latter, be it understood, confined to his head not his feet, secured him the usual furore of applause, so that he had the felicity of conducting his own composition set to a Liberty Hymn, (copies at the newspaper offices at 50 cents each), a really fine and stirring composition which would have affected the audience had they not been convulsed with laughter at the antics of the conductor on the director's stand. The beautiful New Year's song, composed by "Berthold Tours" for the Society, was most gloriously rendered by the full chorus, after which Myron W. Whitney carried the house by storm by a most perfect rendering of "Honor and Arms," from the Oratorio of "Samson." No pen can do justice to such magnificent singing. The orchestra bothered him a little at first being slow, but as he proceeded the fire infused in the declamation, the magnificent tones, with a discriminate use of those wondrous low chest notes, raised up a demonstration the like of which has never before been heard in this city. After this the audience were hardly quiet enough to thoroughly enjoy the performance by the orchestra of the Schubert Symphony in B minor, which was very beautifully interpreted. The orchestra, if exception can be taken to the general good work of the whole, excelled in this. The strings particularly displaying remarkable efficiency. Remenyi followed with the Romanza in F, by Beethoven, and such an etude compelling him to be calm, it was in every way a musical treat. His own "Choral Theme," an inspiration at Mount Shasta, California, does his creative powers honor and it was played deliciously, although we had been notified that an invisible pianoforte interlude which would have been very effective, had to be abandoned in consequence of the instrument being out of tune. Mrs. Hermann Ahlers, the chorus and orchestra, terminated the concert by the fragmentary portions of the unfinished opera of "Lorely." In this the chief feature noticeable was the singing of Mrs. Ahlers who excelled all her previous public attempts. Her voice fairly filled the immense hall and infusing into the sublime music a dramatic power hitherto unsuspected; the effect was a veritable surprise. She received the greatest applause of the evening awarded to any of our local talent, which indeed was no more just than generous. The chorus was again extraordinarily proficient, and in the "Vintage Song" fairly aroused enthusiasm. Thus successfully concluded the first night, a musical treat enjoyed by at least four thousand persons.

THE MATINEE MISCELLANEOUS CONCERT,

commencing on Thursday at 1:30 P. M., was also largely attended but little standing room observable. The female chorus seemed somewhat reduced in numbers but were remarkably effective. The "Songs of the Vikings" was familiar and most strikingly rendered, when Mr. Whitney was again heard in a selection from oratorio, "In Mamre's Fertile Plain." The immense attraction of this most excellent artist was never more apparent. Such magnificent tones controlled so admirably in the recital of such glorious music was a revelation to the majority present, and the enthusiasm created remarkable. The encore rule as a matter of cause had to be disregarded, for under such circumstances an audience insist upon a repetition or another selection, complimentary and kindly meant, no doubt, but a strange custom, to compel an artist to do more hard work to acknowledge the compliment of appreciation. The "Tic Tac Chorus" is a favorite of the Vocal Society, but hardly in place at a concert with such appointments. The brilliant contralto, Miss Annie Louise Cary, made her first appearance at this concert and was warmly received. She had chosen the grand aria, "O Don Fatale," from Verdi's "Don Carlos," with orchestral accompaniment. Miss Cary has made a national reputation with this selection, and did she desire to do so here should have arrived earlier and had more time for rehearsal, as a slightly imperfect accompaniment marred her work. She sang magnificently, however, her grand tones being almost inspiring. In her second number, Buck's ballad, "I love thee," she carried the house by storm receiving a triumph equal to any accorded in previous appearances in this city. Mrs. A. W. Wheeler whose affection for Arditi's vocal waltz measures is proverbial, achieved a notable success in "L'Estasi" and so great was the appreciation that she had to repeat it. Mr. Whitney's next solo, "I am a Roamer," from "Son and Stranger," sung as such an artist only can sing it. The Overture "Prometheus," by Beethoven, by the orchestra, and selections from the Society's library of choral numbers interpreted with singular accuracy in all parts of musical detail and most grateful to the ear, completed a very long and varied matinee programme. But alas, we had nearly forgotten Remenyi. It seems that this great man had been induced at an alarming expense (sic) to remain to play the "Othello" Fantasie. Well, we have heard Wilhelmj play the same work and as Mrs. Partington would say "Comparisons are odorous." However, the inevitable encore produced one of the sweet Hungarian Dances that it is always so delightful to hear from Remenyi, and as this was sure to secure a recall the grand "Liberty Hymn" got another chance and was still on sale at the newspaper offices at 50 cents a copy.

THE MESSIAH,

on Thursday night, May 13, closed the Festival with a very unexpected and most faultless recital of the glorious inspiration of Handel, the "Messiah." When it is understood that this is the second time the oratorio has been heard in Cleveland for many years past it bears testimony to the most palpable proofs of the growing appreciation of such music, to find that it became the greatest attraction the building being literally crammed. The imperfections were so completely shut out of the mind by the triumphs of the evening, that it were scarcely worth while to mention them. We think however Conductor Arthur should have insisted upon the rule of no encore at the conclusion of Miss Cary's solo, "He shall feed his flock," especially as Miss Hale stood waiting to continue the number with "Come unto him, &c.," and again, having once broken the rule, he should have refrained from calling up his chorus during the frantic applause that followed the reading by Miss Cary of the great music to "He was despised and rejected for men." The familiarity of the Ochestra with the instrumental score doubtless was a great aid to so grand a recital for if faults had been found previously none could consistently be found here. The delicate shading in these beautiful fugal interludes, that abounds in the accompaniments, was especially noticeable, and in accurracy of tempo the best evidence of careful rehearsals could be detected. Of the vocal part nothing but praise can be accorded. The choral numbers were startling in perfection of rendition. The beauty of the voices, the evenness of balance, and the wondrous accurracy of time, produced the greatest effect and during the singing of the grandest and most difficult choral numbers the visiting artists were observed to look round with evident

agreeable surprise at the opening of and during the singing of the "Hallelujah Chorus," the entire audience arose and stood up, as is customary in England, where the "Messiah" is so familiar at all festivals. This fact is mentioned as at the great festival at Cincinnati in 1878 at which the writer was present, it was significant that so few persons arose at that part of the "Messiah." The solos were magnificently sung, Miss Cary and Mr. Whitney of course carrying everything before them, although our own local stars more than surprised their most intimate friends. The professional artists received encores to all their principal numbers, and although against the rule were almost a necessity to quiet the tumultuous applause. The solos of Miss Birdie Hale, especially the best "Rejoice greatly," were the most agreeable evidences of the natural gifts and careful cultivation of our young and promising sopranos. Her singing was a palpable proof of her great vocal ability and deserved the most generous appreciation. One daily paper stated that Miss Dora Henninges had the worst place in the programme. We differ. In the case of two or more sopranos the place of honor is always the one that embraces the solo, "I know that my Redeemer liveth," which as a solo is the vocal gem of the oratorio. Miss Henninges sang all her other short numbers without a blemish, but in the No. 45 above stated rose to the dignity of a great artist so magnificently was the aria sung. The improvement in the voice of Miss Henninges, and more particularly in the culture of fine method, is quite remarkable, although she retains the tremulo. Her first public appearance since her return from Cincinnati resulted in a triumph which she will doubtless long remember. Mr. John Spindler began his tenor solo, "Comfort ye my people," with good voice precision, and tune, in agreeable combination which he maintained to the end. His entire work showed earnest study and conscientious rehearsal most commendable. The greatest praise he could receive was when he was complimented with earnest sincerity by Mr. Whitney.

The successful inauguration of this festival will doubtless lead to the repetition semi-annually, as at Cincinnati, while the value of even this one alone to our art students is almost incalculable.

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Cleveland Notes.

Mr. George Duckett's *Baillie* in the "Chimes" will be immense.

Professor Spengler's pupils had a pleasant rehearsal on the 6th inst.

Mr. E. C. Beach has made a study of his part in the forthcoming opera.

Miss Cary's costumes during the Festival were just too lovely for anything.

The Gesangverein Frohsim had a musicale at Weisgerber's during the month.

The rumor that Mrs. S. C. Ford is to go to Europe this summer is again revived.

Mr. Leslie Metcalf has resumed his position in the Emmanuel Church Choir.

Miss Hattie McLain's voice is said to be developing to a phenomenal compass.

Mr. John B. Lang's, *Gaspard* in the "Chimes of Normandy," will be a creation.

Mr. Underner has at the Conservatory a soprano under study who is going to astonish.

The summer series of Mr. Salter's organ recitals will be a great boon to our musical students.

The concert of the Mozart Club at Turn Hall was well attended and good music discoursed.

The Gesangverein Summer Night Festival at Haltnorth's Gardens on the 26th was very enjoyable.

Mr. John Spindler's singing was the occasion of much complimentary remark among the chorus.

Herr H. A. Bischoff has received a very handsome album from his pupils as a memento of regard.

The rush of musical entertainments prior to the Festival was tremenduous, ever since quiet has prevailed.

The interest displayed in the first Cleveland Festival, attracted hundreds of visitors from neighboring cities.

Mrs. Dr. Wheeler sang, "Hear ye, O Israel," from "Elijah," at Mr. Sumner Salter's first season recital.

Mrs. Carre and daughters, with local male talent, have been giving very pleasant musical operettas recently.

The Germania Orchestra Promenade Concert at the Forest City Troop Armory was a most gratifying success.

The first recital of the "Messiah" in Cleveland, was heard in the First Presbyterian Church over forty years ago.

The Disciple Church, at the East End, has organized a quartet choir under the direction of Mr. George Cattrall.

Mr. Edward Leighton has drilled a vocal society for vocal exercises at the Lake Side Chautauqua Circle meetings.

Professor Kuppe's pupils had a May concert at Weisgerber's Hall, and performed a variety of music most creditably.

The South Cleveland Vocal Society, quite a large affair, has been giving some splendid music recently at its own concerts.

Philip Philips, the noted Evangelical singer, (rather an absurd title, however), has been heard with pleasure in Cleveland.

The Germania Orchestra discoursed good music at the recent dramatic entertainment at the Armony of the First City Troop.

On the 28th Miss Dora Henninges created a sensation by her singing at the Orpheus and Mænnerchor concert at Case Hall.

Mrs. A. B. Halliwell created much enthusiasm recently by singing splendidly at the Sixty-first Anniversary of the Odd Fellows.

Mr. George Walters has been re-engaged for the ensuing year as director of the choir of the Euclid Avenue Congregational Church.

The Schubert String quartet, it is understood, will take part in the commencement exercises at Buchtel College, Akron, on the 23d of June.

We regret to learn that Mr. George W. Brainard, for many years organist of Trinity Church, has resigned his position, to take effect on June 1st.

The beautiful music in the "Chimes of Normandy" written for the part of *Germanie*, will be admirably suited to the delightful mezzo of Miss Marie Suggett.

Mrs. Halliwell, Mr. John Jaster and Mr. George Walters sung at the celebration of the first anniversary of Albion Lodge, No. 44, Sons of St. George.

Prof. N. Coe Stewart leads a chorus at the First Presbyterian Church in connection with the Quartet choir under the direction of Mr. J. Frank Isham.

Haltnorth's Garden's is largely attended by the German musical element at the Sunday afternoon and evening concerts, who enjoy the out-door recreation.

The groups of vocalists daily seen in animated conversation, indicates that although the Festival is a memory of the past, the interest as yet has not subsided.

The last rehearsal of the Cleveland Opera Company, for the forthcoming representation of the "Chimes of Normandy," gave evidence of a very superior performance.

Rockport was recently favored by music, vocal and instrumental, rendered by Miss Tinta Fuller, Miss Howlett, Mr. Howard L. Smith and the Mendelssohn Quartet.

Judging from the reports of the Musical Festival at Cincinnati, the sopranos of this city heard at the home festival compared with those of the sister city to good advantage.

The Euclid Avenue Congregational Church has extinguished its debt. At a proper thanksgiving meeting Mr. George Walters, leader of the choir, celebrated the event in song.

A new and complete course of Harmony and Thorough Base by Karl Merz will shortly be issued by our publishers. Musicians will welcome this work as a valuable addition to their libraries.

The series of Selected Choruses published by S. Brainard's Sons are being extensively used all over the country. Societies and chorus clubs should send for complete catalogue of them.

The new potpourri from "Pirates of Penzance" which is announced in our new music columns is meeting with a large sale. All the favorite airs and choruses are introduced and *well arranged.*

The report that Madame Marie Roze is to be the prima donna of the Strakosch English Opera Company next season, has been comfirmed by private letters received by her friends in this city.

We have been pestered almost to death with a request to state the amount of money the Vocal Society cleared after the Festival. Haven't the least idea, only know that it was something less than a million.

The farewell concert tendered to Mr. Henry Kroesen prior to his departure for Europe to pursue his studies, was a great success and a fitting testimonial to so long and valuable a member of our home circle of talent.

On May 6th a grand concert was given for the benefit of St. Patrick's Church, Mrs. Halliwell, Miss Julia Miller, Miss Frances Haywood and much other strong local talent made a most enjoyable evening to all present.

The open air concerts at Haltnorth's Gardens have commenced and Charles Hogg promises to make them attractive. The orchestra for this season is to consist of thirty-five pieces under the leadership of Professor Puehringer.

The now celebrated song, "Somebody's Coming when the Dew-drops Fall," has already reached a sale of over 75,000 copies, and the demand is increasing daily. It promises to become the most popular song ever published.

The last concert of the season given by the Schubert and Arion Quartets was a grand success. The hall was crowded, a magnificent programme was presented and the general impression was that never had a concert been so much enjoyed.

One of the prettiest and most pleasing piano pieces recently issued is "Little Chirpers," a brilliant waltz by Edw. Holst. It is of moderate difficulty yet showy and sparkling. The title page is finely illustrated. Price 60 cents. We predict great popularity for this charming new piece.

The festival programmes were marvels of the printers art. The design of the outside cover was quite unique in pattern and most elaborated and richly decorated. They were very greatly admired and many compliments awarded to Mr. Brown the manager of the Leader Printing Office, who furnished the designs and did the work.

The popular opera of the "Chimes of Normandy" is to be produced on a grand scale at the Opera House the first week in June, by the Cleveland Opera Company. The cast will embrace such celebrities as Mrs. S. C. Ford as *Migonnette*, Miss Mary Suggett as *Germaine*, John B. Lang as *Gaspard*, Mr. E. C. Beach as the *Marquis*, and a celebrated Toledo tenor as *Robin*. The minor parts are in the hands of good vocalists. The chorus will be magnificent and the orchestra, considerably increased for the occasion, will be led by the experienced director, Mr. J. T. Wamelink.

Mr. Maybrick, the English concert-singer, when he wrote "Nancy Lee," offered it to Boosey for $50, but the publisher declined. At last, seeing the anxiety of the composer, he jocularly proposed to publish the song at half profits. A contract to that effect was made, and, to every one's astonishment, Boosey had, six months after the issue of "Nancy Lee," paid Maybrick $5,000 for his share of the profits. The net profits up to this time are estimated at above $30,000, and it is still a valuable property. "Jack's Yarn" has been equally profitable, but not to the composer, Louis Diehl, who sold it to signor Foli, the basso, for $125. Foli resold it to a publisher for three times that sum and a royalty of fourpence a copy, which has netted him a handsome sum, the entire profits footing up some $25,000.

The Toledo press speak very highly of Mrs. S. C. Ford as an artist. The *Bee* thus stating that "This lady, who appeared for the first time last evening before a Toledo audience in opera, sustained the character of *Serpolette* in the "Bells of Corneville," to the entire satisfaction of all who had the pleasure of hearing her. She made a favorable impression upon the audience from the start, which was constantly increased and sustained with each additional appearance throughout the entire entertainment. Mrs. Ford has a fine stage presence and was elegantly costumed, while her singing was exquisite. She has a singularly bright, fresh, resonant soprano voice, of pure quality and remarkably even in all its registers, from the lowest to the highest notes. It is to be regretted, however that the part of *Serpolette* is confined so entirely on the middle register and without anything remarkably brilliant to execute, thus depriving this accomplished artiste of the opportunity of displaying the compass of her voice to advantage."

There came near being a scene at the Musical Festival matinee which was not upon the programme. Messrs. Foster & Carpenter, attorneys of this city, on Wednesday received from A. G. Thomas, of New York, a claim against Edouard Remenyi, the violinist, for collection. The bill read, "Balance due on account, $129.24, with interest from May 1st, 1879." The attorneys were unable to learn the nature of the account, but proceeded to bring the great musician to terms. Suit was commenced in Justice Kelly's court, and a garnishment was served on Mr. C. H. Fuller, treasurer of the Vocal Society, warning him against paying Herr Remenyi the amount due for his services at the Festival. The garnishee returned answer that Remenyi's agent had already been paid the full amount of the contract. In this dilemma an order of attachment on the violin was made but Remenyi had skipped out of town with his beloved instrument.

As we go to press the talented young pianiste, Miss Clara Strong, is about to appear in a grand concert at Case Hall in which her superlative ability as a pianist will doubtless be exemplified. Vocally the young artist will be assisted by Mrs. S. C. Ford, Hattie McLain and other appreciable talent. The following is the programme:

Fantasie, F minor.....*Chopin*
Miss Clara Strong.
Cavatina.....*Donizetti*
Mrs. S. C. Ford.
Barcarolle.....*Rubinstein*
Miss Clara Strong.
Venetian Boat Song.....*Blumenthal*
Miss Hattie McLain.
Fantasie Chromatique and Fugues.....*Bach*
Miss Clara Strong.
Duo-Quis Est Homo.....*Rossini*
Mrs. S. C. Ford and Miss Hattie McLain.
Second Ballade.....*Liszt*
Miss Clara Strong.

It is a pleasure to state that the entertainment will be under the direction of Mr. John Underner, her former teacher, who will act as accompanist.

Chicago Department.

C. H. BRITTAN, - - - Editor.

Our Concert Review.

Owing to the many demands made upon the space of the MUSICAL WORLD for this month, on account of the great festivals in Boston, Cincinnati and Cleveland, we shall be forced to make our record as concise as possible.

THE SHERWOOD RECITALS.

Since our last issue Mr. Sherwood has visited our city, and given three recitals of piano-forte music. The programmes were so very remarkable, containing works that called forth the highest powers of the pianist, that we shall print them all:

I.

1. Chromatic Fantasie and Fugue. (Arranged by H. von Bulow.)..... ..... *Bach*
2. Andante and Variations. F Minor..... *Haydn*
3. Fantasie. C Major. (Dedicated to Liszt.) Op. 17.. ..... *a.* Durchaus phantastisch und liedenschaftlich..... *b.* Maessig, durchaus energisch... *c.* Sehr Langsam, durchweg leise zu halten..... *Schumann*
4. "La Fileuse." Op. 157, No. 2..... *Joachim Raff*
5. Barcarolle. No. 4. G Major.. Serenade. D Minor. Op. 93.. Valse Caprice. E Flat..... *Rubinstein*
6. "Eine Faust Ouverture." (Arranged by von Bulow.)..... "Spinnerlied." (From "Flying Dutchman)..... "Lohengrin's Verweis an Elsa."..... "Isolde's Love-death." (Finale of "Trestan and Isolde)..... March from "Tannhauser." (Arranged by Liszt.)..... *Wagner*

II.

1. Grand Organ Fantasie and Fugue. G Minor. (Piano arrangement by Liszt.)..... *Bach*
2. "Loure." G major. (Arr. from V'cello suite.)..... *Bach*
3. Eight Etudes..... Op. 10, No. 4. C sharp minor. (Allegro con fuoco.)..... Op. 10, No. 3. E major. (Lento ma non troppo.)..... Op. 25. No. 8. D flat major. (in sixths.).... Op. 25. No. 7. C sharp minor. (Adagio Sostenuto.)..... Op. 10. No. 5. G flat major. (on the black keys.)..... Op. 25. No. 10. B minor. (Legato octaves.). Op. 10. No. 11. E flat major. (Arpeggio chords.)..... Op. 10. No. 12. E minor. (Left hand study.) (Allegro con fuoco.)..... *Chopin*
4. Nocturne. A major. No. 4..... *Field*
5. "Erotikon." Op. 44..... "Non per libidine, ma per gentilezza di Coure." (Lionardo Bruni, Vita di Dante.)..... No. 1. "Kassandra." "Mein Puhle war er! und er hat mich sehr geliebt!" (Aischylos, Agamemnon 1116.)... No. 2. Die Zauberin, (The Enchantress) *Jenson*
6. Etudes Symphoniques, Op. 13. (Theme, XII Variations and Finale.) ..... *Schumann*

III.

1. Sonate Pathetique, Op. 13..... *a.* Grave, Allegro con brio..... *b.* Adagio cantabile..... *c.* Rondo. Allegro ..... *Beethoven*
2. "Ballade." A flat. Op. 47..... Nocturne. F sharp. Op. 15..... Grande Polonaise. A flat. Op. 53..... *Chopin*
3. Prelude and Fugue. No. 3. C sharp major. (Well Tempered Clavichord.) Loure, from 3d V'cello suite. G major.. *Bach*
4. Trois Moments Musicales. Op. 7..... No. 1. B major. ..... No. 2. C sharp minor. ..... No. 3. F sharp major. ..... *Moschkowski*
5. Aus dem Volksleben. Op. 19..... No. 1. Auf den Bergen, (on the mountains.).. ..... No. 2. "Norwegian Bridal Party passing by."..... No. 3. Aus dem Carneval..... *Grieg*
6. "Waldesrauschen." (Forest Murmurs).... Sixth Hungarian Rhapsodie..... *Liszt*

No pianist who has visited our city has succeeded in enlisting the interest of really musical people more than Mr. Sherwood. He has an immense technique and produces grand displays of power from his instrument, while he is also at times very brilliant in his playing. Yet it is not to these qualities alone that he owes his success. It is rather to the refinement of his interpretations, and the effective manner in which he uses his instrument, so that its tones never degenerate into noise, but instead give out the musical ideas of the performer, in a manner satisfying to the most delicate ears. In this respect the playing of Mr. Sherwood is a lesson to many of our young pianists. For they may learn that power at the expense of quality may be noise but never music. Refinement of interpretation forbids anything that does violence to the most exacting good taste, for there is no real grandeur without a sense of repose being felt in it. In the delicate shadings that express the dreamy sentiment of one of Chopin's lovely Nocturnes, in the grand harmonies that illustrates the heroic in Schumann's Etudes Symphoniques and in the brilliancy of the modern school of music, as represented by the Rhapsodies of Liszt, we find Mr. Sherwood equally at home. In a recital like those of whom we make mention it is easy for the musician to realize that it takes almost a wonderful organization to give so much music of such a varied character. For no matter if the technique is ample to master any amount of difficulties, and the endurance great enough to stand the physical strain, yet besides these the pianist requires a rapidly changing mood, whose very variability will allow him to give expression to the different sentiments expressed by the long list of composers. Such a nature Mr. Sherwood seems to possess, and it is to this alone that he owes his power over an audience. The educational influence derived from these recitals is of great advantage to our young pianists, for after a long study of great works, to hear them finely performed gives an added knowledge of their worth and meaning that a student so fully require. Piano-forte playing is not regarded in this city with that high opinion that it deserves. Although every home of refinement contains a piano-forte, and thousands of young people are studying the instrument, yet when the opportunity is offered of hearing the best works performed in a masterly manner, very few of our students avail themselves of the advantages that are derived from attending. Two or three hundred people may come together it is true, but the list is not enlarged to any extent year after year. Parents do not as fully understand that as much is to be learned by a thoughtful student attending the recitals of an artist, as in taking a number of lessons from a fine instructor. Then, too, if we are to arrive at the perfection of artistic finish in piano-forte playin g, pianists must receive the stimulation that good audiences give. All that is worthy in art should receive good support and proper encouragement.

GERMANIA MANNERCHOR CONCERT.

The Germania Mannerchor tendered their conductor, Mr. Hans Balatka, a benefit concert on the evening of April 27th. The concert occurred too late for a review in our last number, and we thus make a somewhat tardy mention of it. The following was the programme:

1. Symphony, B-flat major.....*R. Schumann*
   a Andante un poco maestoso ed allegro molto vivace. *b* Larghetto. *c* Scherzo. *d* Allo. anima o e Grazioso.
2. Becalmed Sea and Prosperous Voyage.....*L. Fischer*
   Germania Mannerchor.
3. Be not Afraid, Beloved Youth, Air from "Magic Flute."..... *Mozart*
   Miss Helene Balatka.
4. Germania's Uprising, Scene from the Opera of "Armin."..... *H. Hoffmann*
   For Tenor, Baritone, Solo and Chorus.
   Armin, Mr. Paul Noak; Katwald, Mr. G. Greiner; Germania Mannerchor.
5. Andante con Variazioni e Scherzo, from "Grand Septuor."..... *Beethoven*
   Orchestra.
6. Ensemble from "Der Tannhauser."..... *Wagner*
   Elizabeth, Miss Helene Balatka; Tannhauser, Mr. Ed. Schultze.
7. Cujus Animam, Aria from "Stabat Mater."..... *Rossini*
   Mr. Ed. Schultze.
8. Grand Finale from "Rienzi."..... *Wagner*
   Irene, Miss Helene Balatka; Rienzi, Mr. Ed. Schultze.
   Full Chorus of the Germania Orchestra.

As will be seen at the first glance the programme is a very ambitious one, even when a full orchestra and large chorus and solo talent are engaged in its performance. We have had no symphony concerts in Chicago this winter, and it was a wise move on the part of Mr. Balatka to bring out at least one before the season closes. It seems as if something acting as a dread hindrance always came before all efforts made for orchestral organization in this city. We have had a number of chamber concerts, and there is a band in existence called the "Chicago Orchestra," but nothing has been done to provide symphony entertainments for the public. If Mr. Thomas should organize his orchestra next winter we may have a visit from him next season, and in a measure have this want supplied. Yet in the meantime our home players have lost an opportunity to organize a movement to give such a high class of concerts, as would command the respect and support of our public. Had they once manifested their ability to give orchestral concerts of a high order they would have insured to themselves the enthusiastic support of all concert-goers. Mr. Balatka demonstrated in giving the great symphony of Schumann that our band had ability, and that all that is necessary is the improvement of a few parts and then a conscientious study to insure to the public an orchestra worthy of support and commendation. May the time hasten when we shall find at home what is best in music, and not have to depend upon traveling bands or concert organizations to supply our needs. If our home players demonstrate that they are worthy of a high rank as artists, they will command their recognition by their very worth. The Germania Mannerchor has set a good example in this particular, and we hope that they will work their way to a great success.

THE AMATEUR MUSICAL CLUB.

This little organization in its quiet way is attracting a good deal of attention, for it is making honest endeavors, not only to give good muscic to tts friends and active members, but is also causing a healthy emulation among the amateur musicians of our city. We print one of their late programmes.

Rondeu Brilliant,.....*Gustav Schumann*
Mrs. Haines, Mrs. Gardner.

a Menuette, Op. 163... *b* Landler, Op. 162.... .....*Raff*
Mrs. Hadduck.

"When to Depart, Love."..... *Chopin*
Miss Mulford.

Moments Musicale..... *Moszkowski*
Miss Lilly Fay.

a Russian Ballad..... *Varlamoff*
b Song of a Fish..... *Dargomijsky*
Mrs. M. O. Jones.

Preludes, Op. 28, Nos. 1, 6 and 12..... *Chopin*
Miss Allport.

a Der Bote,..... *b* Eine Melodie,.. *c* Zwei Leichen... .....*Chopin*
Mr. Chas. Knorr.

Polonaise, Op. 26..... *Chopin*
Miss Parsons.

a Romanze, E minor Concerto,... *b* Etude, Op. 10, No. 5..... .....*Chopin*
Miss Cady.

Chicago Notes.

MRS. LOUIS FALK had a benefit concert at Central Music Hall recently.

MISS JULIA MORAN will shortly leave for Europe to go on with her musical studies.

A SERIES of Saturday Popular Matinee's, have been started in Hershey Music Hall.

A NUMBER of Normal Music Schools are to be held in and about Chicago this summer.

MR. SHERWOOD gives five recitals in Mr. W. S. B. Mathew's "Normal" in Evanston this summer.

MR. BUTTERFIELD is at work in Norwich, Conn, getting up one of his operas, for a local musical society.

IF OUR home teachers would send us programmes of their pupils matinees more frequently, we might make a fuller record of their efforts.

MR. H. CLEARENCE EDDY gave some organ recitals at Wheeling, Va., recently, which were enthusiasticly mentioned by the local press.

MISS MANTEY is engaged as solo violiniste, with Mr. H. S. Perkins in a number of musical conventions to be held in Wisconsin and Kansas during the next six weeks.

MR. CLARK, a fine tenor singer, has recently settled in our city. We understand that he will devote himself to teaching and singing. We wish him full success.

MISS IDA GILBERT sang recently in a pupil's matinee, at the Hershey School of Musical Art. She is rapidly advancing in her musical studies, and will make an excellent vocalist.

THE music in Mr. Gills' Opera, the "Rival Cantineers," is very pretty, and is a credit to the composer. For a first attempt in this direction he has been wonderfully successfully-

A VERY enjoyable exhibition was given at the Chicago Female College at Morgan Park recently. The musical part of the programme served to show much skill from the fair performers.

MR. AND MRS. WILLIAM H. SHERWOOD, the Boston, pianists, will appear in three pianoforte recitals in early June. Mrs. Oliver K. Johnson, the contralto,and Mr. Emil Liebling will assist them.

THE programmes given by Mr. Emil Liebling's pupils in their Musical Evenings, have been published in book form. They are worthy of praise, and show that musical progress is a first aim with both pupils and teacher.

MR. S. G. PRRTT has finished his opera, entitled "Zenolia." It is a composition after the form of the Modern School. We hope that it will have the opportunity of an adequate performance to measure its merit

MRL. OLIVER K. JOHNSON, Mr. McWade, Mr. Emil Liebling and Mr. Eddy appeared at the first Popular Matinee at Hershey Music Hall. The programme seemed to afford satisfaction to the audience which assembled to hear them.

SENSATIONALISM in music seems to be the great element at work at the present time. Yet when one very neotem life acquires the quality of repose, more thoughts will be given to the great works of merit, and less to sensational productions.

THE Amateur Musical Club gave another of their enjoyable reunions,'in which they were assisted by Miss Cady and Mr. Knorr. A paper entitled : "A few thoughts on Chopin," was written for the occasion by Mr. Edward Freibergor of the *Chicago Inter-Oiean*.

THE new store of S. Brainard's Sons, in this city, is a great improvement upon their former place of business. The center location makes it very desirable, and the larger building affords more room for the display of their immense catalogue of books and sheet music.

MASTER MICHAEL BANNER'S concert in Central Music Hall, was an interesting musical occasion. This young lad has a marked talent as a violinist,and in every way indicates that the spirit of genius incites his efforts. We are glad to know that by the earnest efforts of Mr. Carl Wolfsohn, and the Chicago public, that the means have been secured to give this deserving boy a good musical education.

CINCINNATI.

The May Festival of 1880.

Cleveland having this year held a May Festival, she, by the side of Cincinnati, now claims the attention of the musical world, hence our report of this year's great event will be shorter than that of former years.

Cincinnati, through her festivals, has gained for herself no small reputation as a musical city, and it is perfectly proper that her citizens should be anxious to retain that reputation. There evidently was some anxiety felt, least the unhappy College troubles should affect the Festival, hence the ques tion which was so repeatedly asked: "How do this year's concerts compare with those of the last festival?" In answering this question we must not overlook the fact that the dedication of the new hall and organ in 1878, imparted a peculiar interest to the festival of that year, which will always distinguish it. This fact had, however, *no* legitimate connection with the festival proper, and when comparing the two we must only look to programmes and their rendition. Moreover we must bear in mind that with each festival our musical ideas were enlarged and our expectations heightened. In view of these facts we feel free to say that this year's festival is in every way worthy of a place by the side of that which preceeded it,

THE CHORUS

deserves our first attention, for *it* imparts to these concerts what festival character they have, and is the *one* popular feature about them. This year's chorus was, as far as numbers were concerned, the equal of that of the last festival, it differed, however, from all previous choruses in its relation to the festival itself. In 1873 Cincinnati called upon the musical societies of America to aid her in her great undertaking. In doing this she was no doubt somewhat influenced by the example of Gilmore. The second and third festivals were made up from the singing societies, augmented by some associations from neighboring cities. This year's chorus was organized independent of these societies. It remains to be seen how the absorbtion of 600 of the best singers into a festival chorus affects the various singing societies of Cincinnati. These organizations not less than the festivals deserve our care and attention, for they, too, are agencies designed to advance the cause of musical culture, and he who injures them, also injures musical growth.

We may as well say it in a few words, that the chorus covered itself with glory. Any chorus, when singing a work like Beethoven's Mass in D, will here and there show signs of fatigue, and to regard this as inefficiency, would simply be unjust, especially so in the face of this fact, that so much of the chorus work of this mass was done in a magnificent style. What Cincinnati now possesses in the line of a festival chorus, is the work of

MR. OTTO SINGER.

Ever since 1873 he has labored to raise these forces to their present high efficiency, and only during the past year did Mr. Thomas at all share with him in these labors. Two years ago Mr. Singer was invited to conduct one of the choral works, which recognition was due him, for to do less would have been neither just nor polite. Yet this same gentleman, of whom it may well be said that he is the peer of the best musician that graced the stage of music hall, on this festival occasion, was totally ignored this year. This was a shameful neglect, and he who is guilty of it will no doubt hear more on this subject.

Mr. Thomas and Mr. Singer have for some time past been alienated. Mr. Thomas has refused even to speak to Mr. Singer. He had brought Mr. Singer to Cincinnati as a model of a chorus leader, and it is not reasonable to suppose that this opinion has undergone a change. The chorus recognized his efficient labors in 1878. We have not forgotten the ovation which was given him, and how he was received with a shower of bouquets. Why then is this tried leader ignored, and why is another put in his place? Why is this departure kept secret until the close of the festival, when in the presence of thousands the announcement is made? The fact is, Mr. Thomas feels mortified that Mr. Singer and others did not resign their Professorships in the College of Music, when he himself resigned. It is evidently difficult for Mr. Thomas to tolerate an independent spirit near him, and from what we have learned in various cities and from various parties, justifies us in saying that whom he cannot rule or manage, he regards as a foe, or treats with contempt. Mr. Thomas believes strongly in the *one* man power, and what honors he allows to fall upon others must first have fallen upon himself. Whosoever is in his way will be shoved aside by any means at his command. From this standpoint we must view Mr. Brand's appointment to Mr. Singer's position. We say this without the least ill will to Mr. Brand, of whom we heard much good said as a leader of an orchestra, and whom we have not the honor of even knowing personally. This treatment of Mr. Singer cannot fail to injure Mr. Thomas in Cincinnati, and when the chorus come to a cool reflection of the nature of the act, it will feel sorry for what has been done. We have not interviewed Mr. Singer, nor any of his friends, our heart has not been fired by others, nor were we requested to write as we have done. We simply love justice, we despise trickery, revengefulness and toadyism, but we love a man who can sacrifice self for the good of art.

And while we have our hand in this disagreeable business we may as well touch upon

ANOTHER POINT.

During the festival we heard singers bemoan Mr. Thomas' prospective absence. One said, "What will we do when Thomas goes away?" while another said, "How can we get along without him?" Ye are all like Thomas, of little faith. Be of good cheer and fear not, little flock, for Cincinnati will do as well as New York did during the past two years. Though Thomas was not there, great musical works were performed, and the city is enjoying the prospect of a May Festival next year, without even asking Thomas for his experience. What a blessing it is that art interests are not centered in one man, that art growth does not depend upon one individual. Wisdom was not born with one man, neither will she pass away with one.

THE ORCHESTRA

was larger than that of any previous festival, and the Cincinnati Orchestra, which two years ago was so cruelly insulted by Mr. Thomas, was this year treated with all proper respect. There were 156 musicians, each of them a master of his instrument. Indeed to hear this orchestra was worth a trip across the Continent. At the head of these forces stood Mr. Thomas, the model conductor. While looking at this array of artistic skill we could not help but say to ourselves, "What a privilege to play under such a leader." And we wondered whether Mr. Thomas ever thought of saying, "What a privilege to lead such an Orchestra." Of course everything the orchestra played was done in a manner that left nothing to wish for. Long shall we cherish that sight, long will we remember those sounds. Among the players we noticed the face of Mr. Bristow, the American composer, and while mentioning names we would also speak of Mr. Jacobsohn's performance of the violin solo in Beethoven's Mass, which was done in a masterly style, what a pity though that he had to stand behind the singers? When Mr. Thomas, at the last festival, played the Largo, he stood at his desk, we suppose any place was, however, good enough for Mr. Jacobsohn, for he is one of unfortunate gentlemen to whom Mr. Thomas also refuses to speak.

THE SOLO SINGERS

were Misses Amy Sherwin, Annie Burt Norton, Annie Louise Cary, Emma Cranch, Signor Campanini, and Miss Fred. Harvey, J. F. Rudolphsen and Myron W. Whitney. The three stars among these are Miss Cary, Signor Campanini and Mr. Whitney. Of Miss Cary's singing so much has been said that we need not add anything here by way of acknowledgment of her merits as a singer. We belong to those who admire Miss Cary's voice and singing, and we wish we could say the same of her stage manners. It is the opinion of those we met that Miss Cary is handsome enough to attract without these free and easy, flirty ways, this nodding and winking at persons in the audience.

The two sopranos, Misses Sherwin and Norton, were scarcely the sopranos for that hall, yet both did nobly. Though not alike gifted they were alike faithful and painstaking. Both earned a good share of applause. Miss Cranch is always reliable, earnest and unpretentious. When the soloists in the Mass lost their cue and came in too late, Miss Cranch never faltered. Signor Campanini is a perfect marvel of a tenor. He is one of the few Italian singers who can sing Wagner's music well. His magnificent voice imparts a charm to everything he sings. Mr. Whitney, like Miss Cary, always has been, and still is, a favorite in Cincinnati. We have said so much to his credit that we will here merely add that he is the same noble Whitney he always was, even if he made a blunder right in the beginning of the Mass. The singing of Messrs. Hervey and Rudolphsen was also appreciated and enjoyed. Surely none of the soloists could find any fault with the liberality of the Cincinnati audiences. There was applause poured out by the bushel basket, and the weight of it did by no means kill any of the singers, to the contrary they smiled like children that had been given a good stick of candy. And why shouldn't they smile? Miss Norton was the only one who was favored with a floral gift, in the shape of a lyre several feet high. Such nonsense should be discouraged. Poor Mr. Whitney, he looked at the thing and moved away from it, as if

he thought it would bite. Theodore Thomas also came in for a good share of applause, for he was greeted whenever he took the stand. Though he pretends not to care, the clapping of hands is sweeter to him than the Gœtterdæmmerung.

THE AUDIENCES

were intelligent and orderly. The hall was always filled, yet only in one or two concerts were as many on the standing committees in the aisles, or as a writer called them, "wallflowers," to be seen as at the last festival. The practice of closing the doors with the beginning of the concert has taught the Cincinnatians a good lesson. Where there were one hundred late comers at the last festival there were scarcely fifty this year. Moreover when Mr. Thomas rapped, the immense audience quickly became quiet. While there was a good deal of applauding indulged in there were no persistent efforts made to encore the singers. The audience paid close attention to the music, but we fear to many it was Greek and Hebrew. We venture to say that comparatively few comprehended the Mass. Why use such works when there are any number of oratorios which have never yet been heard in Cincinnati? If musicians found it difficult to drink in the full meaning of so great a work, what is to be expected of the uneducated masses? We could sympathize with Mr. Halstead in the *Commercial*, when he in a humorous way denounced the Gœtterdæmmerung "as music with the bellyache, as music that sounds like the bellowing horns of Bashan." Of course we do not agree with his views but we can sympathize with his feelings, for the first Wagner music we heard sounded much in that way. There is plenty of music of a much more popular character than the Mass, which might be used without sinking down to the level of the Peace Jubilees. How the audience enjoyed the Jupiter Symphony, and yet this is the first work of this kind by Mozart that has appeared on any of the programmes of the four festivals.

THE PROGRAMMES

this year differed from those of former festivals, inasmuch as the principal choral work was twice performed. Doubtless it is true that a repetition of so great a work, will enable the people to understand it better, but then why was this fact only discovered at so late a date, causing a change of programme, even after certain works had been printed and publicly announced. To the writer who is but a mere outsider, it appears as if the study of the Mass consumed far more time than was expected, that other works were crowded out thereby, and that the Mass was repeated to fill out the programme. We say so it simply appears to us. As before, the heavier works were performed in the evening, while the afternoon programmes were lighter and more popular. The principal works rendered were: Bach's Cantata, A Stronghold Sure, Handel's Jubilate and Zadok the Priest, part of the third act of Wagner's Walkuere, the Golden Legend by Dudley Buck and Beethoven's Missa. In the line of orchestral works we would mention Mozart's Jupiter Symphony, Schumann's Symphony, No. 4, Selections from Wagner's operas and Beethoven's fifth Symphony, Variations by Brahms, Prelude Menuet and Fugue by Reinhold, Symphonic poem, "Tasso," by Liszt, Overtures to Iphigenia in Aulis by Gluck, A Calm Sea and Happy Voyage by Mendelssohn and Leonore Overture, No. 3, by Beethoven, King Lear by Berlioz, Wedding March and Variations by Goldmark, Overture to Figaro, Mozart, Turkish March, by Beethoven, and Slavonic Rhapsohy, No. 3, by Dvorak.

We have not the space to notice all these works. The Missa Solennis will receive special attention in a later number.

THE GOLDEN LEGEND

has received a full share of attention in the May number, where Mr. Krehbiel, our Cincinnati correspondent, has so ably and fully described the work. Of it we need, therefore, say nothing, further than that the work was well rendered, excepting one error of importance. Mr. Dudley Buck probably never will hear the Golden Legend so grandly performed again, nor will it in all probability ever be played before another such an audience, without wishing to intimate that it is not worthy of such honors. Despite all that had been said concerning the Mass, the evening devoted to the Prize Composition seems to have been the one favorite evening. The crowd was immense and evidently eager to hear. Every number was applauded, and Mr. Buck was finally called for. Presently he came down the aisle in company with Mr. Pendleton, the President of the Festival, and amidst loud applause he mounted the stage. Not a few glasses were leveled upon him, but of all that was said on that auspicious occasion, nothing was heard. There was some handshaking, some bowing and off he marched again with the singers. Said a neighbor of ours, "Wonder whether they paid him his thousand dollars?" Impudent fellow for asking such a question.

The Festival was opened with a Cantata by Bach, with an excellent instrumentation by Theodore Thomas, and with Handel's Zadok the Priest it closed. Before the performance of the last chorus, Mr Thomas was presented with a handsome music stand. In connection with his speech of thanks he made that startling announcement which we have mentioned above, namely, the advancement of Mr. Michael Brand to Mr. Singer's position. This act, no matter how much it may have gratified those who are interested, did cast a shadow of sadness and disappointment over the festival that might as well have been avoided.

We are loth to lay aside the pen, feeling how inadequately we have described so brilliant an event, but the material is simply immense and our space is small. May the Cincinnati May Festivals continue to flourish, and above all things, may peace and brotherly love return to the musical profession of Cincinnati, which for so many months past has been engaged in strife. K. Z.

BOSTON.

The Handel and Haydn Festival—A Large and Successful Gathering—A Sketch of the Concerts Other Musical Events—Concerts, Operas, etc.

The Triennial Festival of the Handel and Haydn Society opened on the 4th inst. and closed on the 9th, seven concerts being given within the time included by the two dates. The attendance was very large at the concerts, and at one of the matinees so many were present that the doors had to be closed in the face of a thousand or more who could not obtain standing room even. The sum of $2,000 is left in the treasury of the Society after paying all expenses, which is certainly a handsome outcome. The guarantee fund of $30,000 of course remains untouched. Artistically the festival was equally gratifying. The chorus, numbering 539 voices. was admirably balanced and under the best of discipline, and a splendid orchestra of seventy-five musicians, with Mr. Lang at the organ, furnished adequate instrumental support. Mr. Carl Zerrahn officiated as conductor during the entire festival, and to his efforts almost more than to anything else is the great success of the festival attributable. The soloists included Miss Emma C. Thursby, Mrs. H. M. Smith, Miss Ida W. Hubbell and Miss Fanny Kellogg, sopranos; Miss Annie Louise Cary, and Miss Emily Winant, as contraltos; Signor Campanini, Mr. Charles R. Adams and Mr. William Courtney, as tenors: and Messrs. Myron W. Whitney, John F. Winch and George W. Dudley, as bassos.

The opening concert was devoted to Mendelssohn's "St. Paul," a superb rendering of which was given by chorus, orchestra and soloists, the latter including Miss Thursby, Miss Winant, Mr. Adams and Mr. Whitney. "The Last Judgment," by Spohr, and the "Stabat Mater," by Rossini, were finely sung the succeeding evenings Miss Hubbell, Miss Winant, Mr. Courtney and Mr. Whitney sustaining the solos in the former, and Miss Kellogg, Miss Cary, Signor Campanini and Mr. John F. Winch in the latter. The Ninth Symphony, by Beethoven, formed the chief feature of the third concert, and this great work was finely given. G. W. Chadwick's "Rip Van Winkle" overture was also played, and in addition Miss Thursby, Miss Cary and Mr. Adams contributed solos, and the chorus an excellent rendering of Mendelssohn's setting of the Forty-third Psalm. Miss Thursby's singing of the mad scene from Ambroise Thomas' "Hamlet," was one of the most exquisite performances of the whole festival. At the fourth concert the ch ef selection was Verdi's Requiem Mass, the solo parts of which were sung by Mrs. H. M. Smith, Miss Annie Cary, Signor Campanini and Mr. Whitney. It was a glorious rendering of a great work and elicited great enthusiasm. Signor Campanini in particular won great applause. In addition to the Requiem, "Marmion," a symphonic overture by Dudley Buck was performed. The composition is stirring and filled with the spirit of Scott's well-known poem, and it made a good impression. Two parts of "The Seasons," by Haydn, "Spring and Summer," and Saint-Saen's cantata, "The Deluge," made up the programme of the fifth concert. The latter formed the chief novelty of the festival. It is a work of great merit, chiefly remarkable on account of its employment of the orchestra, the vocal part being of less importance, though very taxing on the singers. The description of the deluge is a fine piece of orchestral painting. Miss Hubbell, Miss Winant, Mr. Adams and Mr. Dudley were the soloists in Saint-Saen's work, and Miss Thursby, Mr. Adams and Mr. Winch in Haydn's "Seasons." The sixth concert, which was of a miscellaneous character, drew the greatest house of the week, the attendance being so large that it finally became necessary to shut the doors against the throng. Handel's Utrecht *Jubilate*, and *Te Deum* composed in honor of the peace of 1714, and a quartet and chorus from Bach's *Cantata ogni tempo*, were the numbers assigned for the chorus. Both were novelties. Handel's work contains several fine choruses, the best of which is a gloria. Both compositions were received with great favor. The solo contributions were from Miss Thursby, Miss Cary, Miss Hubbell, Miss Winant, Signor Campanini, Mr. Courtney and Mr. Whitney. A duet from "William Tell," by Signor Campanini and Mr. Whitney was the great thing of the day, and it was repeated, Mr. Zerrahn making in its case an exception to the general rule against encores. The singing by Miss Thursby, Miss Cary, Miss Hubbell and Mr. Courtney also gained great applause, and two solos by Signor Campanini were also very fine. The orchestra gave an excellent interpretation of Weber's overture, "The Ruler of the Spirits," and of an allegretto from the Symphony in G major, Op. 9, by H. Goetz. Handel's oratorio of "Solomon," which was as good as a novelty to the present generation of oratorio patrons, inasmuch as it had not been sung by the Society for twenty-five years, brought the festival to a close. Miss Thursby, Miss Kellogg, Miss Cary, Mr. Courtney and Mr. Winch were the soloists. "Solomon" has some magnificent double choruses and these were for the most part well sung, although the choristers were evidently somewhat fatigued by their week's work. While possessing many grand traits the oratorio possesses, in an aggravating degree, all of Handel's mannerisms including his endless repetitions of airs and phrases. The work was considerably abridged but nevertheless occupied over two and a half hours.

One of the more recent events has been the production of Berlioz' great work, "La Damnation de Faust," under Mr. B. J. Lang's direction. This composition was to have been performed last month but Mr. Lang's illness prevented. A picked chorus of 220 voices, a fine orchestra of sixty, and a quartet of vocalists consisting of Mrs. Humphrey-Allen, Mr. William J. Winch, Mr. Clarence E. Hay and Mr. S. Schlessinger, were engaged in the performance with a result that was very gratifying. The rehearsals had been very thorough, and the material of which the chorus was composed was the best in the city. The work in itself made a great impression, and few who were present will not await with anxiety a second rendering, which, however, cannot be given until fall.

The list of concerts for the past month has included several piano-forte matinees and soirees by Mr. Lang, Mr. Perabo, Mr. Liebling, Mr. Preston and others, organ recitals by Mr. H. M. Dunham, and various other events of a more or less interesting character. This week, Joseffy, assisted by Adamowski and other artists, is to give three farewell concerts at Music Hall. The Apollo Club gave a concert last week and is to give another next Friday evening. The Boyleston Club will also gave a concert this week, and the Cecilia will follow with one on the 24th. These will close the club concerts for the season.

The Ideal Opera Company brought out with great success on the 10th inst., "The Prince of Palermo," Dexter Smith's admirable adaptation of Suppe's "Boccaccio." Mr. Smith has made almost entirely a new libretto. The work is brought out with a splendid cast, beautiful scenery, costumes, etc., and with Suppe's full orchestral score, which was obtained direct from the composer. This opera will form the chief card of the "Ideals" next season.

Grau's French opera season at the Globe was not a great success. It was the second visit of the troupe to Boston this season. "The Royal Middy" is soon to be sung at the Boston Theater, and "Ages Ago" and "Charity Begins at Home," at the Gaiety.

The first of the Tourjee European Excursion parties will sail from New York on the 29th inst., and others are to follow in June, and as late as July 3d. The early detachment, to a large extent, will attend the great musical festival in London, and the centennial celebration of the foundation of Sunday Schools which is to follow the week after. The party this year promises to be large, but this will be no detriment since the traveling sections are to be small.

BOSTON, MASS., May 17, 1880. ATHENAIN.

NEW YORK.

Piano-forte Recitals—Philadelphia Mendelssohn Club —French Opera—Minor Notes, etc.

The last month has been fruitful with testimonial and miscellaneous concerts but nothing of sterling importance has the taken place, if we perhaps except the recitals of Rummel, pianist, at Steinway Hall. These recitals should have been given earlier in the season, when they would have received more adequate attention, but the painful accident which happened to the pianist some time ago made it necessary for him to postpone public performance. At the last recital of the series Mr. Rummel played Bach's Chromatic Fantasia and Fugue, and Beethoven's great Sonata, Op. 111, in a masterly manner. The programme further included Weber's A-flat Sonata and the B-flat minor Sonata of

Chopin; there were also several selections from Schumann and Liszt.

The Mendelssohn Club of Philadelphia gave a concert on the 6th ult., at Chickering Hall. This club consists of some thirty voices under the direction of Mr. W. W. Gilchrist. The voices are good and the performance as a whole evinced careful and intelligent training. A part of Mendelssohn's "Lorely" was sung, also selections from "The Crusaders," by Neils Gade. There was also an original work of Mr. Gilchrist's, a setting of Tennyson's "Sea Fairies," for female voices, a composition very creditable to the composer. The soloists of the evening was Mrs. A. H. Darling, whose singing was notable for its many good qualities.

Mr. Grau's French opera company are giving numerous farewell representations at the Academy of Music. "La Fille de Mme. Angot" seems to be the *piece de resistance*, although "La Vie Parisienne," "Pre au Clercs," and the "Postillion of Lonjumean" have not yet palled upon the public ear. Two new works are announced. "Pomme d'Api," by Offenbach, and Lecocq's "La Comargo," lately so popular in Paris. The season will positively close on the 25th with a benefit for Mr. Capoul.

Joseffy, who has so long been deprived of the use of one very important finger, appeared at Chickering Hall again last week and was enthusiastically welcomed by his numerous admirers. His selections were charming and his playing, in spite of the unhealed finger, no less admirable than formerly. His farewell concert takes place on the 26th, when he, too, will return to Europe.

On the evening of May 6th Dr. F. L. Ritter gave at Standard Hall an illustrated lecture on Chamber Music in its historical and æsthetical development.

Miss Ida Kleber, the young soprano of Pittsburgh, who made so successful an appearance last winter at the concert of her teacher, Mme. Cappiani, was the vocalist at the recent concert of Mr. Adolph Fischer, the violoncellist.

Mahn's Comic Opera Company, from Philadelphia, will begin on May 17th a short season at the Union Square Theater, when they will produce an English version of Suppe's "Boccacio."

Salisbury's Troubadours are still a leading attraction, at present at Daly's new theater.

Oscar M. Newell performs every evening on a Weber "Baby Grand" at the exhibition of the Academy of Design.

Messrs. Koster and Bial celebrated their first anniversary last week when the orchestra was increased to one hundred performers, and an unusual programme presented. There seems to be no abatement in the popularity of this place of amusement. A counter attraction is announced in the Metropolitan Concert Hall, where Mr. Rudolph Aronson will direct a large orchestra. This orchestra will comprise sixty pieces, and it is said to be modelled after Strauss of Vienna. This new hall is on Broadway, corner of Forty-first street, and will no doubt be welcomed by many who regret the old Central Park Garden, although they will hardly find there the glorious bills Theodore Thomas was accustomed to serve up there.

NEW YORK, May 15, 1880. E. R.

MILWAUKEE.

Closing of the Heine Quartet Chamber Concerts—The Musical Society.

The following is the closing programme of the series of six chamber music recitals by the Heine quartet:

1. String Quartet, (B-flat,).....*Mozart*
   Allegro vivace assai, Menuetto moderato, Adagio, Allegro assai.
2. Sonate for Piano and Violin, Op. 47.....*Beethoven*
   Andante con Variazioni, Finale, Presto.
   Misses Mary and Lizzie Heine.
3. Trio for Violin, Viola and Violoncello, Op. 9, No. 3.....*Beethoven*
   Adagio, Scherzo Allegretto e molto vivace, Finale Presto.
4. Quartet for Piano, Violin, Viola and Violoncello, Op. 25.....*Brahms*
   Andante con moto, Rondo alla Zingarese.

These concerts have beon very fairly supported.

The Musical Society, Mr. Eugene Suening, Director, gave Geo. Vierling's dramatic cantata, "The Rape of the Sabines," at its 270th concert. The orchestra numbered about fifty and the chorus one hundred and twenty. The soloists were Miss Jennie Dutton and Mr. Charles Knorr, of Chicago, and Mr. Joseph Benedict, a local amateur baritone. The concert was every way creditable.

MILWAUKEE, May 6, 1880. J.C. F.

Musical Review of the Month.

STEUBENVILLE, O.—Mr. H. Clarence Eddy, of Chicago, gave an organ concert at this place on May 6th. The programe was worthy of the artist's reputation.

BURLINGTON, IA.—Mr. Henry Woellhaf lately gave his first musical evening at Mozart Hall, this place. The programme was a good one, speaking well for teachers and pupils.

OBERLIN, O.—The pupils of the Conservatory gave a Piano Recital on the 28th of May last. The programme, like all the programmes of this institution, was of the highest order.

DETROIT, MICH.—The Conservatory of this city gave a very fine entertainment at Seminary Hall, May 28. The programme was an excellent one, bringing by the side of the old, much that is new that shows good taste and progress.

RICHMOND, IND.—The pupils of the Musical Institute under the management of Prof. and Mme. Vet gave a soiree on the 30th of April, which was a fine success. Some good things appeared on the programme.

CHICAGO.—We have received the programmes of Mr. Liebling's ten recitals given during the season of 1879-80. They are models indeed, comprising a great variety of fine works. 'Tis no wonder that with his pupils he is a Liebling.

SALEM, O.—The Mendelssohn Club gave their annual concert on May 7th, on which occasion Miss Emelie Gavin made her first appearance as a dramatic reader. The programme was very good, in fact if the execution was as good as the selection, the entertainment must have been a most superior one.

DR. F. L. RITTER delivered his lecture on Chamber Music at New York, May 6th. The lecture was illustrated with works from Mashera, 1593, up to Haydn. The lecture we are informed was exceedingly interesting, and far surpassed even the highest expectations of those who are well acquainted with Dr. Ritter's reputation as a historian and lecturer.

DAYTON, O.—The Philharmonic Society of this place gave one of its rare concerts on the 17th of May. The programme comprised works by Gade, Gounod, Haydn, Mendelssohn, and even a Symphony by Beethoven for orchestra. We also observe that Mr. Blumenshein, who is the director of the Society, has arranged Gounod's "By Babylons Waves" for orchestra. The Philharmonic is a live society.

KNOXVILLE, ILL.—The twelfth annual concert of St. Mary's School took place on the evening of May 7th. To the many friends and patrons assembled in the pleasant study hall on that evening, the occasion was one of more than usual interest. The programme was an excellent one, and showed that the young ladies are not mere players, but musicians. The music was fine, particularly the instrumental solos, and showed a brilliant execution and skillful phrasing quite remarkable in amateurs. The vocal solos were beautifully rendered, and each was well adapted to the voice and style of the singer. Great credit is due the teachers, Prof. Laux and Miss Percival. We regret we have not space to publish the programme complete. M.

SCRANTON, PA., May 24.—Musical events here have been quite numerous of late, during the season we have been favored with some of the finest musical attractions. The latest being the appearance of our "Philharmonic Society" in the Operetta "The Haymakers" which proved a most pleasing surprise all acquiting themselves with much credit, the society will before the close of the season present the "Frog Opera" also "The Sorcerer" under the direction of Prof. Chas. B. Derman rapid progress has been made by this our leading musical association.

The next and most important event in musical circles here will be the national Welsh Eisteddfod to take place in this city on June 22nd, 23rd and 24th, the interest already created is great, and from the preparations being made we feel assured it will form a most important occassion in our musical history. The adjudicators are Dudley Buck, S. B. Mills and George Simpson of New York.

BALTIMORE.—The report of the Peabody Institute shows that during the fourteenth season eight symphony concerts were given and they included eighteen composers, with thirty works. Of these Rubinstein's Ocean Symphony Beethoven's Fifth Symphony and Bernoz' Roman Carnival overture were performed twice. The novelties included Berlioz' "Damnation of Faust," Dvorak's Slavonic Rhapsody, Grie, Liszt and Gounod songs, Hamerik's Concert Romance, Hartmann's "Raid of the Vikings," Saint-Saen's Symphony in A minor, Wagners "Slumber Song" and Svendsen's Norwegian Rhapsody. These were for instrumental soloists and six vocalists. The Peabody Choir, 150 voices, has performed parts of the "Messiah" and "Creation," assisted by soloists and orchestra. Sixteen exhibition concerts were given by advanced students, assisted by string quartet. They included twenty-one composers and fifty works. TRILL.

BLOOMINGTON, ILL.—On April 26th the Mozart Orchestra gave a concert and reception at Mæennerchor Hall that was a success both financially and musically. This organization is doing fine work for amateurs. Litta will always be a favorite here, and hence the Opera House was crowded May 13th, when she, Madame Rive-King, Conly and others gave a concert. The stage seemed turned into one vast conservatory such was the profusion of flowers. Litta came in for the largest share of applause, and in response to two encores gave two charming ballads. Rive-King, Conly, Fritsch and Fischer also pleased the audience. Hastings' Band will give a series of popular price concerts the coming summer, at the Opera House. The Second Presbyterian Choir gave Bassford's anthem, "My Faith Looks up to Thee," in a masterly and delightful manner on Sunday, May 9th. Miss Jean Delmar (Florence Ellis) who has lately been the *Josephine* of the Haverly Church Choir Company, will spend the summer in study in New York and Boston. Her soprano voice is improving in strength and flexibility. Her old neighbors will be glad of her success. The Wesleyan College of Music will give a recital about the middle of June.

COLUMBUS, O.—"The Doctor of Alcantara," presented by the Amphion Society, the 22d, 23d, and 24th of April proved a complete success in all its features and appointments. The soloists were Miss Belle Williams (debutante), Miss Kate Comstock, Miss Tillie Gemunder, who is very good in soubrette parts, Wm. Back, who played the *Doctor* to perfection, W. H. Lott, W. W. McKallip and Frank S. Brooks. Miss Gemunder took the part of *Inez*, and gave a very pretty rendition of it. "The Trial by Jury" was not included in the entertainment as originally intended.

Mrs. Fannie Manetti Jackson, well and favorably known to Columbus Musical people, and her mother, Mrs. Dr. S. M. Smith, left recently for New York, whence they sailed to London where Mr. Jackson has charge of the New York *Hearld* bureau. Miss Ottelie Peterle, a lady of superior musical talents, was recently made the object of an ovation from the officers of the Central Asylum for the Insane, where she has been an attendant. She will soon depart for Europe to visit her mother. The Boston Ideal Opera Company cancelled dates as they were unable to reach Boston otherwise at stipulated time. The Governor's Guard have in active preparation a travesty on "Romeo and Juliet," for male characters only, to be presented this month. W. F. F.

YOUNGSTOWN, O., May 25.—During the last season the "Cantatas of the Hay-makers," by Root and Ruth, "The Moateters," by J. Astor Broad, have been given. The former was given under the auspices of the First M. E. Church, the latter the Second Pres. Church. Both were very successfully given in a musical point of view as well as in a financial way. Tomorrow evening about one hundred and fifty school children will give the operetta, "Laila" by G. W. Stratton. It promises to be very fine. Already hundreds of tickets have been sold. The children have all learnt their parts by means of the notes, evidently the result of music in our public schools. But the great musical event of this city is to be the six weeks session of the Ohio Normal Musical School, which begins July 6th. It is under the able management of N. Coe Stewart, and promises to be a most successful affair. The excellent success they met with last year induced them to come again, and the people will give them a hearty welcome. Messrs. Bowman and North are very popular here. This year will be added to the faculty Prof. Hammerstein, a graduate of Leipzig Conservatory, who accompanied Wilhelmj in this country. The faculty is a strong one, and our city can not fail to take one great step in a musical journey. The oratorio of Solomon will probably be studied and given at the close, Aug. 13th.

Music Trade Notes.

S. BRAINARD'S SONS have reduced the prices of a number of their most popular books.

S. BRAINARD'S SONS have a new collection of music for violin and piano in press. Due notice will be given of its publication.

S. BRAINARD'S SONS, Cleveland, have just received an edition of the new Sunday School book "Good as Gold," and can supply them in any quantity at lowest rates.

BRAINARD'S DOLLAR ORGAN is one of the best and most popular low priced organ books published. A new edition of 10,000 copies has just been issued and all orders can now be promptly filled.

AMONG the numerous so-called Temperance song books, none can compare with "The Temperance Bugle," by Jas. C. Macy. Its sale is larger than all other books combined, in fact it is the standard book for temperance societies. Price 30 cents or $3.00 per doz.

S. BRAINARD'S SONS have just opened six large cases of German accordeons imported from Berlin, Germany, direct, for their trade. These goods are of the *finest* manufacture and are offered at prices far below New York importers. Call and see them or send for prices.

A NEW, enlarged and revised edition of "Karl Merz' Modern Method for Reed Organ" has just been issued containing twenty additional pages devoted to the "Elements of Harmony." "Merz' Method" is now the largest, best and most complete work published for the reed organ.

MR. MURRAY'S new Sunday School book, "Royal Gems," is being rapidly completed and will be ready in June. From the advance proofs we have seen it promises to excel all of Mr. Murray's former efforts, and we should advise all Sunday School superintendents or others interested in such matters to send for specimen pages at once.

HERBERT' MALE QUARTET AND CHORUS BOOK supplies a need long felt in musicals circles. I have no hesitancy in saying that it is the best quartet book I have seen. Shall order eight more copies for use here, and think it will be adopted by our society. Respectfully,
Port Huron, Mich., Mar. 27. C. L. PENNY.

THE large stock of Cabinet Organs to be found in S. Brainard's Sons' warerooms, Cleveland, they are offering at extremely low prices in order to close them out. They consist of the New Haven Organ Co.'s and A. B. Chase Organ Co.'s manufacture, and being bought at *low* prices are offered far below regular selling prices and on very easy payments. Send for descriptive and illustrated catalogue.

S. BRAINARD'S SONS, Chicago, are receiving large importations of Foreign music, from the leading European publishing houses, and intend making their "Foreign music department" the largest and most complete in the west. Their new and elegant building, 136 State street, is becoming headquarters for Chicago musical people. Music buyers in the Northwest should send to them for anything in the musical line.

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COMICAL CADENCES.

—Maid of money—A young heiress.

—Materialized spirits—Frozen whiskey.

—Leading strings—Those of the first fiddle.

—The heart's action—breach of promise case.

—The milky way—From the barn to the pump.

—The prudent housewife makes her bread when she kneads it.

—Woman first tempted man to eat; he took to drinking on his own account.

—The young lady whose feelings were all "worked up" has ordered a fresh supply.

—A Harlem couple call their sixth child "Enough," and now they say "Enough's as good as a feast."

—A parrot is said to live to be two hundred years old. A barber does not live so long, but he talks more.

—"Pinafore has been translated into Russia. "What, neverovitchski?" "Well, hardly everoffskovitch."

—Fools and their money soon part. It is worth while being a fool to have the money to part with, though.

—"Did you ever catch a weasel asleep?" says the adage. No, but we have heard of a kid-napping and a bull-dozing.

—Two souls with but a single thought—Two ragamuffins climbing over an orchard fence, with a fierce-eyed dog in pursuit.

—The entire assets of a recent bankrupt were nine children. The creditors acted magnanimously, and let him keep them.

—Nearly every man tells his wife there is another man in town who resembles him, and who is frequently seen coming out of saloons.

—The mistress of a mud cabin in Sioux City refused to buy her daughter a piano because "such things are getting altogether too common."

—Even if a boy is always whistling "I want to be an angel," it is just as well to keep the preserved pears on the top shelf of the pantry.

—A young lady was discharged from one of the largest pickle manufactories one day recently. She was so sweet that the vinegar wouldn't act.

—"Why don't you literary men get rich?" asked a lady of a Bohemian. "I don't know," he replied, "unless it is that dollars and sense never go together."

—"It seems as though I'd never get even with that grand jury," remarked a disconsolate rogue. "They never get together without bringin' in a little bill agin me."

—"Come, Bill, it's ten o'clock, and I think we'd better be going, for its time honest men were at home." "Well, yes," was the answer, "I must be off, but you need not hurry on that account."

—"It's nice to have slippers given to you," said the naughty boy, who had just been corrected for lying when he saw the fine pair his big brother received from his girl; "but it makes all the difference how you take them."

—Among the replies to an advertisement of a music committee for "a candidate as organist, music teacher," etc., was the following: "Gentlemen: I noticed your advertisement for an organist and music teacher, either lady or gentleman. Having been both for several years I offer my services."

—The best and most conclusive reason for an effect that we ever remember to have heard was given by a Dutchman in reply to a friend who remarked, "Why, Hans, you have the most feminine cast of countenance I have ever seen." "Oh, yaw," was the reply, "I know the reason for dat—my mother was a woman."

—"Ah, you don't know what musical enthusiasm is!" said a music-man Miss to Hood. "Excuse me, madame, but I think I do." "Well, what is it, Mr. Hood?" "Musical enthusiasm is like turtle soup," answered the wit, thoughtfully. "What do you mean, Mr. Hood?" answered the lady; "What possible resemblance is there?" "Why, for every quart of real, there are ninety-nine gallons o mock, and calves' heads in proportion?"

—A wealthy lady of Hibernian extraction, living in San Francisco, sent for a celebrated teacher of vocal music, and at the interview with him said: "I suppose, Mr. K., you're after playing all thim instruments as I see in them orchestral matinees we're attinding at Platt's Hall?" The gentleman replied that he was a professor of singing and only played the piano; but that if she would tell him what instrument she referred to he could easily procure her the professor she was in search of. "Well, thin, that's moighty good of ye, anyway," she replied; "but I disremember exactly the name of the instrument. It's brass, I'm thinking, and shoots in and out, and I belave me daughter said it was a thumbone She has a beautiful arm, has my daughter, and the instrument would display it, d'ye see, every time she pulled the pipe of the thumbone out far, and shut it up again. I'd have a dress made, d'ye mind"—but the lady was alone; all that reached her ears were the stifled cacchination of a flabbergasted tenor hurrying wildly down the garden steps *con strepito allegro molto furioso.*

Music Buyer's Guide

In this department we shall notice only such compositions as we can recommend. Each piece is graded according to difficulty. 1 representing the easiest kind of music to 7 the extreme of difficulty. The key in which each piece is written, is also given. We shall give our readers all possible information in regard to such new publications as we notice, which will be found of service to Teachers, Dealers, Amateurs and music buyers generally in making their selections. Complete catalogues of music and books will be sent free, and any piece of music or music book published can be obtained by mail post paid, by remitting the marked price to our publishers.

SONGS AND BALLADS.

Keep the Horse Shoe over the Door. Song and Chorus by J. P. SKELLY. F, 3.....35 cts.

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Two new and attractive songs by the author of "My Pretty Red Rose," and other popular songs.

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New edition of this standard gem.

Punchinello. Song. By MOLLOY. F, 5.....35 cts.

One of Molloy's best and latest.

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A spirited Irish patriotic song on the times.

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Before my Hair was Gray. Song or Duet and Chorus. E♭, 4.....40 cts.

Two new songs of unusual merit.

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My Little Maid. Ballad by W. C. LEVEY. G, 3.....30 cts.

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Mr. Levey is one of the most popular of English Song Writers and these two recent gems are among his best.

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Both are arranged in Mr. Pape's facinating style and will be found excellent parlor or concert pieces.

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Three new waltzes. All are quite easy and excellent for dancing purposes.

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6. Oh, Hush Thee my Babie.....Sullivan
7. One Morning Sweet in May.....Leslie
8. Good Night to the day.....Halley
9. Good Bye.....Hatton
10. Fairy Voices.....Halley
11. I Thought of Thee.....Banks
12. The Birds that had left Their Song.....Macfarren
13. Moonlight.....Glover
14. Ye Little Birds that Sit and Sing.....Macfarren
15. May Day.....Muller
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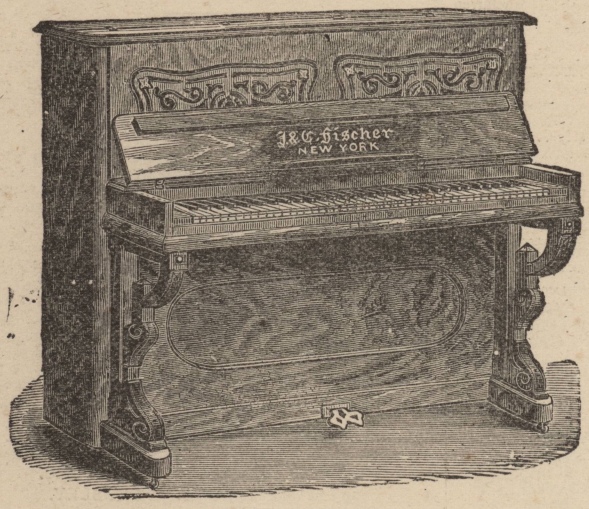

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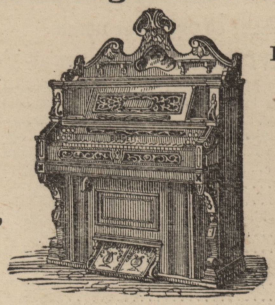

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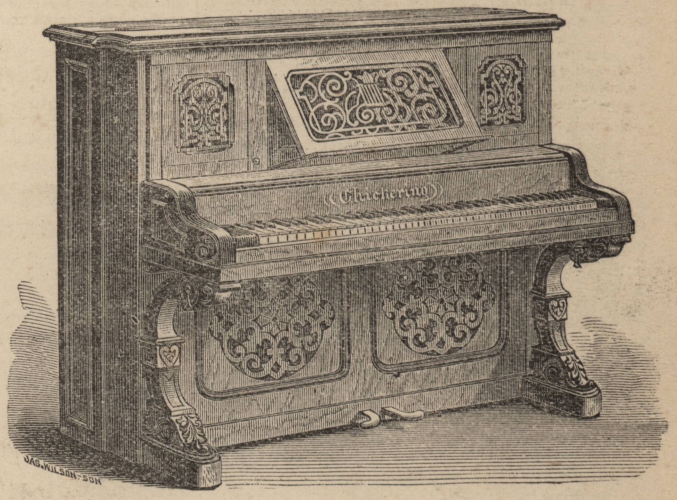

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